

VICTORIA AND ALBERT MUSEUM

REVIEW OF THE
PRINCIPAL ACQUISITIONS
DURING THE YEAR

1920

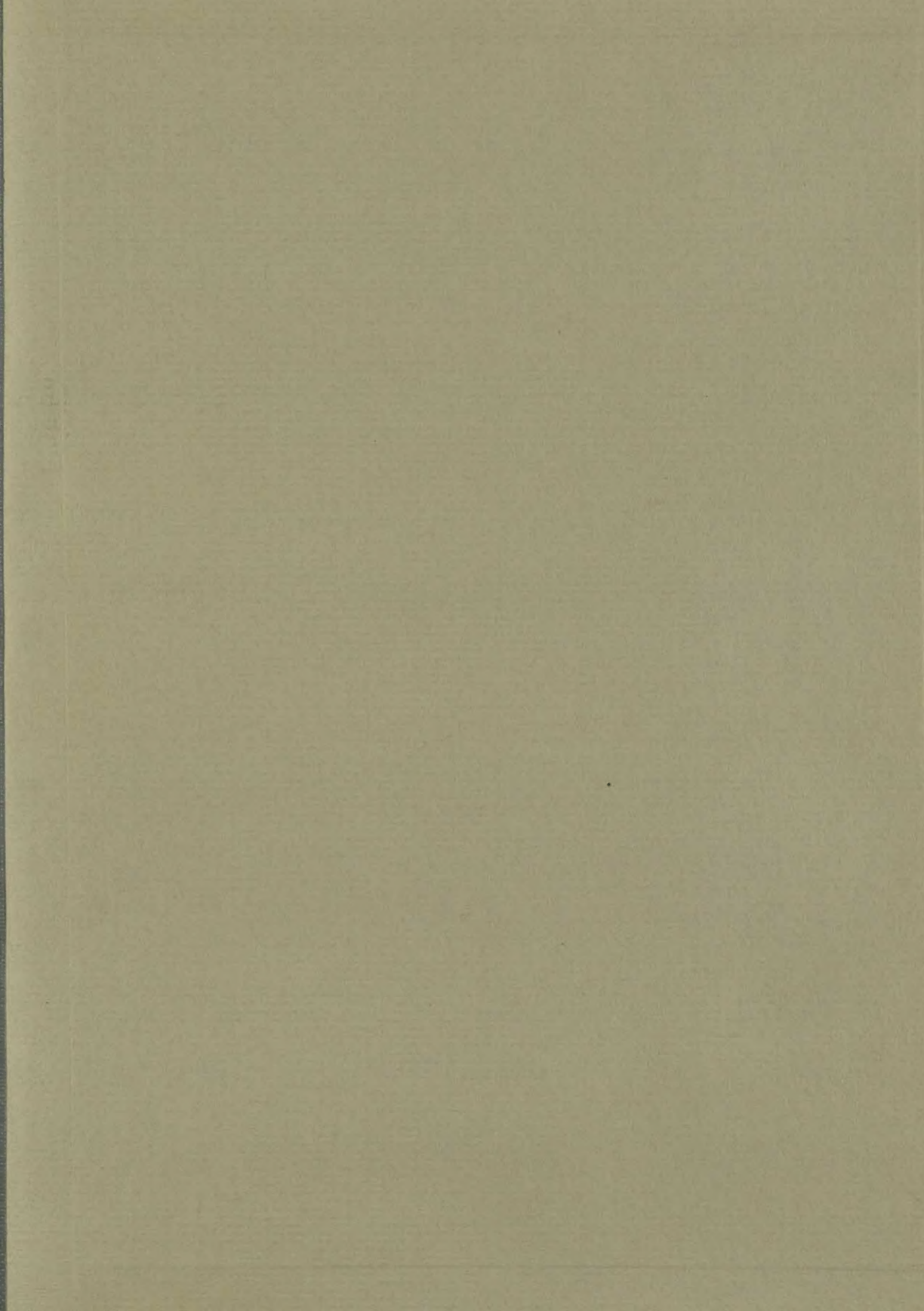
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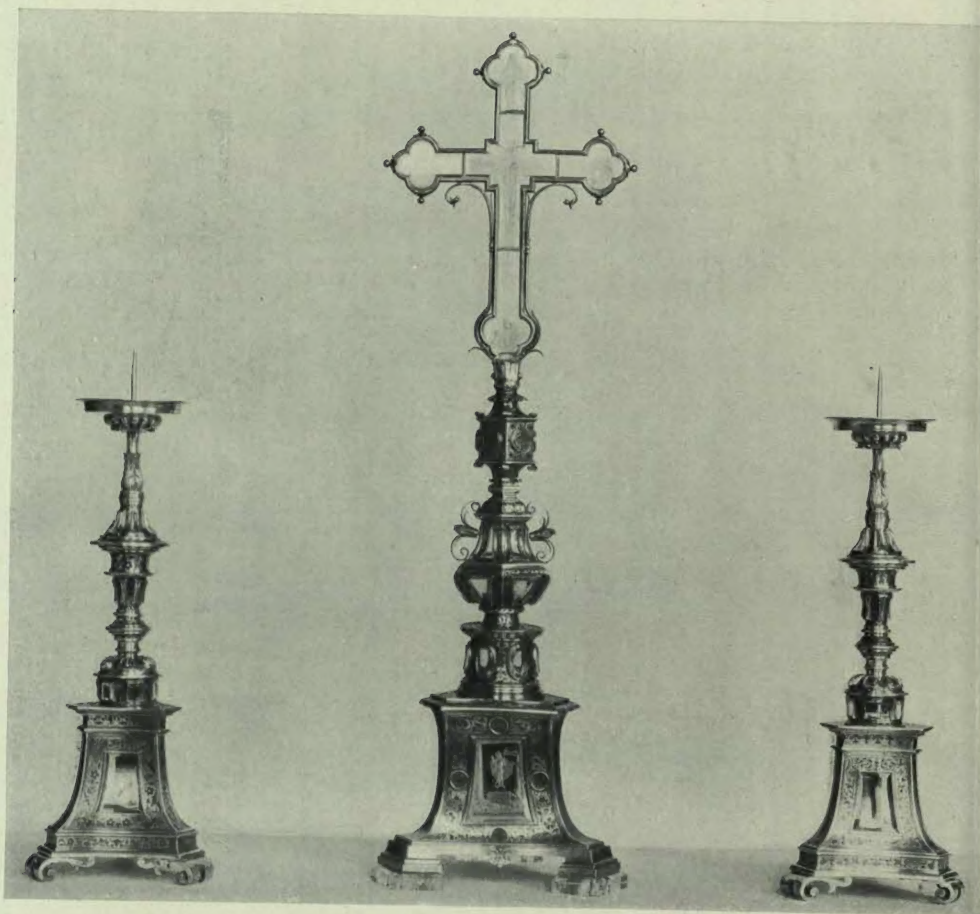
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ALTAR-CROSS AND PAIR OF CANDLESTICKS, rock-crystal and enamelled silver-gilt.
Attributed to Valerio Belli of Vicenza. Italian; early 16th century.

THE CANDLESTICKS GIVEN BY MRS. LEOPOLD DE ROTHSCHILD.

Frontispiece]

PREFATORY NOTE.

IT is very satisfactory to record once more the generosity of private benefactors to the Museum. During the year under review gifts were received from no less than 299 different sources. Two interesting additions were made by Her Majesty Queen Mary, whose gracious interest in the Museum is most gratefully acknowledged. Special thanks are due to two constant friends of the Museum, Colonel Dingwall and Dr. Hildburgh, whose intimate knowledge of the collections enhances the practical value of their frequent gifts. Important acquisitions should also be mentioned from Mr. A. Myers Smith (porcelain and earthenware); Lady Ratan Tata (Indian textiles, etc.); and two paintings by Burne Jones from the children of the artist. Sir F. Short made an important addition to the series of proofs of his work given as a memorial to his son who lost his life in the war. Perhaps the most striking gift was that made by Mrs. Leopold Rothschild of two candlesticks by Valerio Belli (see Frontispiece) which have now rejoined the cross belonging to the same series of altar furniture, which the Museum acquired in 1864.

Among other important bequests may be mentioned the fine collection of old Sheffield plate from the late Dowager Viscountess Wolseley; and a collection of ninety-two fans left by Mrs. King.

A very valuable source of acquisition is provided by the income which accrues under the terms of the bequest of Captain H. B. Murray and Mr. F. R. Bryan. To the first is owed (*inter alia*) a fine Brussels tapestry with a village scene after Teniers; and to the second, an English crozier head of the 13th century of great importance to the collection of ecclesiastical goldsmiths' work.

The purchase grant which had been increased in 1919 was once more curtailed in 1920. From this source a few notable acquisitions were made: these included a terracotta group, "Charity," by a follower of Donatello; an earthenware figure of Neptune, by John Dwight of Fulham; a Spanish heraldic carpet of the 16th century; a Sheldon tapestry; and some much needed specimens of English furniture of the 17th and 18th centuries.

It is necessary once more to call attention to the growing needs of the Department of Circulation; although it has its share in the general Purchase Grant, this is necessarily inadequate, and the Department is consequently dependent even more than the main collections on the generosity of benefactors.

August, 1924.

CECIL HARCOURT SMITH.

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NOTE

AS in previous years the descriptive accounts appearing in the following pages have been written by the Officers of the various Departments.

Recent acquisitions of small size are, as a general rule, exhibited for about twelve months in a case or cases set aside for the purpose in each Department, and consequently no special direction is given as to the position of such objects. When an acquisition has, in consequence of its size, been placed on exhibition elsewhere, a reference to the place in which it may be found is given in the text. In the Departments of Textiles and Woodwork, notice boards outside the Departmental Offices indicate the positions of the larger objects as soon as they are placed on exhibition ; in the Department of Architecture and Sculpture a type-written notice of a similar character can be seen inside the case of Recent Acquisitions on the landing outside *Room 62*.

In view of the need for economy in printing it has been decided that the Annual Report on the Museum, which from 1909 until 1918 had been issued as a separate document, should be included in the Review of Principal Acquisitions as from the year 1919. The Report for 1920 has accordingly been added as an Appendix, *see* p. 123.

C. H. S.

ACQUISITIONS.

I.—DEPARTMENT OF ARCHITECTURE AND SCULPTURE.

THE most important purchases made during the year were the two Italian works of art formerly in the Zeiss Collection at Berlin—the terracotta group of Charity by the unidentified follower of Donatello, known as the "Master of the Unruly Children," who was working in Florence in the second half of the 15th century, and the early 17th century wood head of a saint, imitated from the statue of St. Susanna in S. Maria di Loreto at Rome by Il Fiammingo. The alabaster statuette of St. James the Less is a rare example of English sculpture of the 15th century. Mr. Sydney Vacher gave several small carvings in ivory and mother-o'-pearl, and Dr. W. L. Hildburgh, F.S.A., added further examples of Arab art in Spain to the important collections he had given in the previous year. Mr. T. B. Clarke Thornhill again gave a number of Japanese netsuke, and Col. T. R. Whitwell a large collection of medals issued in France in connection with the war.

(1) GIFTS.

THE objects given by Dr. W. L. Hildburgh, F.S.A., included eight capitals carved in white and grey marble which came probably from Medina Azzahra, the palace built near Cordova by Abderrahman III, An Nasir (A.D. 912-960).¹ These capitals are carved with the usual spiky acanthus foliage, and, in spite of their mutilation consequent upon the destruction of the palace in the 11th century, still retain a great part of their original beauty. A fragment of a corner capital of the same date, acquired at Toledo, shows an interesting treatment

¹ See *Review of Acquisitions* for 1919, Fig. 1, p. 2.

of vine foliage. Spanish art of the Romanesque period is illustrated in an angle of a moulding in limestone from Burgos deeply cut with a human-headed dragon amid foliage. A limestone capital of the 14th century carved with a shield bearing a castle and flanked by two lions (the arms and supporters of Castile) is similar in style to the capital with a fable of beasts and beggars given by Dr. Hildburgh in the previous year, and it probably comes from the same building¹; in this second example the French influence is very evident.

Two other gifts by this generous donor deserve to be noted, a capital and a large corbel, both in marble and probably Southern French work of the end of the 12th century. The capital is carved with a woman with long braided hair holding a snake in each hand—a common symbol of Lust in the art of this period; it is interesting as having a fixing line scribed over the figure, pointing to the fact that the capital was carved before being placed in position. The other face is carved with a naked figure amid curling foliage. The corbel is in the form of an old bearded man with flowing hair, crouching with his hand on his legs; the eyes still retain their original lead inlay; above is part of an inscription. Earlier in the year Dr. Hildburgh gave a relief of the Virgin and Child in *carta pesta* (papier mâché), Lombard work of about 1500, of which the Berlin Museum possesses a copy in terracotta.²

Mr. Archibald G. B. Russell, Rouge Croix,³ gave through the National Art-Collections Fund two interesting examples of Spanish art—a painted wood statuette of the Virgin from a group of the Crucifixion, dating from the beginning of the 15th century; and a pine-wood panel carved with a figure of Faith, coming probably from a set of stalls or other ecclesiastical furniture of the 16th century. Mr. F. A. White gave,

¹ *Ibid.*, Fig. 1, p. 3.

² See Catalogue, 1913, No. 324.

³ Now Lancaster Herald

for exhibition with the companion plaque of Autumn and Winter in the Salting Collection, a fine example of the plaque of Spring and Summer which is variously considered as being French or South German work of the late 16th or early 17th century. A rare type is exemplified in an alabaster tankard given by Sir H. P. Harris, K.B.E.; this tankard, which still retains its original gilding, although the metal mounts have unfortunately disappeared, is carved around the drum with scenes from the New Testament, and below with the arms of Liegnitz in Silesia and Brandenburg for George II, Duke of Brieg (Liegnitz), and Barbara, daughter of Joseph II of Brandenburg, who were married in 1545.

The Department acquired by gift a number of small ivory carvings. These include a box which is typical of the work produced at Dieppe early in the 19th century, given by Lady Cory,¹ a French Crucifix figure of the second half of the 17th century, given by Mr. J. C. E. Bridge, and some examples given by Mr. Sydney Vacher. The most important of the latter is a part of a mirror-case carved in low relief with a gentleman offering a heart to a lady in a garden flanked by buildings; it is closely similar to an ivory mirror-case in the British Museum² and is French work of the end of the 14th century. Mr. Vacher's gift included also a few carvings in mother-o'-pearl, of which mention may be made of a shell guard of a dress sword, and a cover of a snuff-box carved with Juno in her chariot—both French work of the 18th century. Two other small reliefs in the same material, representing Christ appearing to his Mother after the Resurrection, and the Massacre of the Innocents, were given by Lieut.-Col. G. B. Croft Lyons through the National Art-Collections Fund. These reliefs were probably intended for the decoration of a

¹ See the *Connoisseur*, XXI, p. 160.

² See O. M. Dalton, *Catalogue of Ivory Carvings in the British Museum*, 1909, No. 385.

casket and are of a quality not always attained by works of this class, which during the second half of the 15th and the 16th century were produced in great numbers both in Germany and Flanders. (Fig. 1.)

Mr. Frank Green gave a painted wood head of Christ, of Spanish (South American) work of the 17th-18th century. A marble portrait-bust of the painter and mezzotint engraver, John Raphael Smith (b. 1752; d. 1812), given by Mrs. O. Stuart Andrae and Miss South, is an excellent example of



Fig. 1.

the work of Chantrey. It bears the date 1825 and is probably a replica of the bust exhibited at the Royal Academy in 1811. Another modern work, which is of peculiar interest to the Museum, with which the artist was so closely connected, is a relief portrait of a lady inscribed BEATRICE, by Professor Edward Lanteri (b. 1848; d. 1917), the gift of Mrs. Ludwig Mond and Mr. Robert Mond.

A number of medals issued in connection with the war were given by various donors. From the Air Ministry came the Air Force decorations with the original plaster models by Mr. E. Carter Preston; and the War Office gave a copy of the Memorial Plaque by the same medallist. The Lords of the Admiralty gave a souvenir of the Destruction of the Emden by H.M.A.S. Sydney on November 9, 1914. Colonel. R. H. Whitwell gave a collection of thirty medals issued in France,

DEPT. OF ARCHITECTURE AND SCULPTURE (*Gifts*).

exhibiting the work of the foremost French medallists; of especial interest is the medal of Lord Kitchener by J. P. Legastelois. The National War Gardens Commission of America gave a copy of the medal issued by them in 1919, and the Commercial Motor Users' Association a copy of the medal made for them by Mr. A. G. Wyon.

The collections of Far Eastern sculpture were enriched by several large examples of Japanese art from the Sir Ratan Tata Collection, given by Lady Ratan Tata. These included three garden lanterns in granite, two granite kylins, a fountain basin, and an interesting tombstone of the Lady Jooku-isei carved with a figure of the Buddha and dated 1680. Mr. T. B. Clarke Thornhill added thirty-two netsuke to the collections given by him in the previous year.

(2) BEQUESTS.

MR. J. G. Joicey bequeathed a walnut relief, painted and gilt, of the Virgin and Child, which is probably to be regarded as North Italian work of the end of the 15th century. The type may be compared to reliefs of the Virgin and Child ascribed to Benedetto da Maiano. The bequest also included an ivory snuff-box cover, dating from the close of the 18th century, and a wax portrait-relief of a lady in the style of Italian work of the 16th century,

Mr. C. A. Heimann bequeathed eight Japanese netsuke of fine quality and a small cup of pink coral gold-lacquered with a pine-tree, cranes and sacred tortoises.

(3) PURCHASES.

THE most important object purchased during the year was the terracotta group of Charity by the "Master of the Unruly Children" which was formerly in the Zeiss Collection at Berlin.

(Fig. 2.) The artist was a pupil of Donatello, working probably at Florence in the second half of the 15th century, and it is from two small terracotta groups of children fight-



Fig. 2.

ing in this Museum and in the Kaiser Friedrich Museum at Berlin that Dr. von Bode has given him his name. Charity is seated holding on her knee a naked child, who bares her right breast with his right hand ; at her left side stands a boy crying with anger, and at her right another boy holding fruit whose hand she is clasping. There are only the slightest traces of the original colouring. Another version of the same subject (with the head of Charity restored in plaster) is in the Birmingham Museum, and a third, with only one child, is at Berlin. In the Berlin Museum also is a figure of the Virgin and Child which practically reproduces the central figures of the present group, while the two

children at her side are closely similar to the two fighting boys in this museum. The Museum now possesses a very complete representation of this interesting master's work—the Charity group, the terracotta group of two boys fighting, a charming terracotta head of a child, and a console carved in sandstone (*pietra serena*) with two children.

From the same source was also acquired the head of a female saint, which was perhaps one of the best known objects in the Zeiss Collection. (Plate I.) Carved in lime-wood, with a great part of its original colouring still remaining, the head has suffered greatly from the attacks of wood worm, but it has been successfully treated in



Fig. 3.

the Museum work-rooms. The head came from a church in the Canton Ticino, and is traditionally considered to be by a sculptor working at Milan or Pavia early in the 17th

century.¹ It is closely imitated from the statue of St. Susanna in S. Maria di Loreto at Rome by François Duquesnoy (Il Fiammingo)—a statue for which the Museum already possesses the original wax sketch model—possibly by way of a bronze bust, of which there are examples at Vienna and elsewhere. Both these objects were purchased out of the funds of the Bryan Bequest.

The Museum had long lacked a Byzantine steatite relief, but owing to the great rarity of these objects it had been impossible to acquire one until the present year, when a good example was purchased in Paris. (Fig. 3.) These reliefs were produced in Byzantium, probably not before the 10th century, and most of the existing examples date from the 11th and 12th centuries, although they continued to be made even after the fall of the Byzantine Empire and to as late a period as the 18th century. The example bought by the Museum is $4\frac{5}{8}$ in. high and $3\frac{1}{8}$ in. wide, and is carved in two compartments with the Nativity and the Transfiguration—apparently part of a larger relief of the “Twelve Feasts.”² The carving is of good quality and dates probably from the 12th century. An unusually fine example of Greek art, of the 17th century, probably from Mount Athos, is a boxwood triptych minutely carved with scenes from the life of Christ, the Virgin and St. John the Baptist.

The collection of English alabaster carvings was further enriched by a statuette of St. James the Less, which was

¹ See the notices by Julius von Schlosser in the Austrian *Jahrbuch*, XXXI (1913), p. 104, where the bust is reproduced, and in *Werke der Kleinplastik*, I (1910), p. 16, and by Sobotka in Theime's *Lexikon*, s.v. Duquesnoy, where this head is brought into relation with the celebrated wax bust at Lille (Wicar Collection). See also the Catalogue of the Zeiss Collection, 1900.

² See O. M. Dalton, *Byzantine Art and Archaeology*, 1911, pp. 239–241. The “Twelve Feasts” were the Annunciation, Nativity, Presentation in the Temple, Baptism, Transfiguration, Raising of Lazarus, Entry into Jerusalem, Crucifixion, Resurrection, Ascension, Pentecost, Death of the Virgin. Complete examples are in the Cathedral at Toledo (12th century) and the Monastery of Vatopedi on Mount Athos (13th–14th century), *op. cit.*, Figs. 149, 150.



HEAD OF A FEMALE SAINT; painted and gilded wood. Italian; early 17th century.



ST. JAMES THE LESS ; image in alabaster. English ; 15th century

bought in Brussels. (Plate 2.) This figure, which is 2 ft. 6 in. high, probably formed one of a set of the Twelve Apostles, and artistically is perhaps the most important single figure of this class hitherto acquired. The saint is standing and holds in his right hand his emblem, the hatter's bow (the upper part of which has been broken off); in his left hand is a scroll on which can still be seen traces in very low relief of the inscription it originally bore—the sentence of the Apostle's Creed traditionally said to have been composed by St. James the Less: (sanc) TAM EC (clesiam catholicam s) AN (ctorum com) MVNIONE (em). No signs of colouring and gilding are visible.

An interesting and very rare ivory figure of Christ on the Cross, probably from a crucifix, which was acquired at the Laking sale¹ early in the year, is an important addition to the collections of French ivories of the 14th century. A statuette of ivory, which may possibly

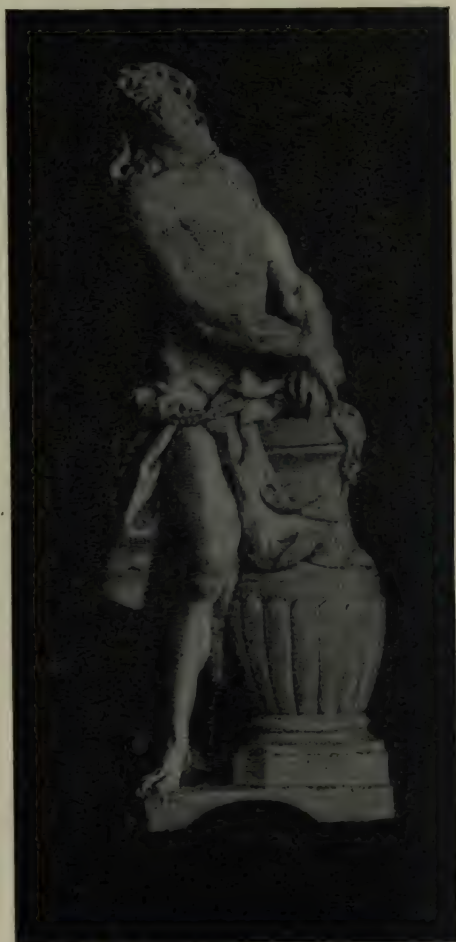


Fig. 4.

¹ Sale, April 21, 1920, Lot 404.

be French but is more probably Italian work of the end of the 17th century, represents Christ at the Column (which the artist has shown as a low, baluster-shaped pedestal); it is still on



Fig. 5.

its original base of painted wood, and in its dramatic action it is in great contrast to the quiet dignity of the earlier figure. (Fig. 4.) The Museum is not rich in Renaissance cameos, and the acquisition of a sardonyx cut with the head of the Empress Faustina is worthy of note. The work is Italian of the 16th century, inspired by the antique, and is of interest in connection with the bronze plaquette of the same subject in the Salting Bequest (A405—1910). During the year the Department was able to purchase two interesting ivories previously lent by Mr. Harold Wallis¹—a bone engraved with a figure of a lady holding a flower (Fig. 5), the hollows of which were originally intended to be filled with a coloured composition, and a small circular box which is decorated by the unusual device of cutting away the pattern after the ground had been stained purple.²

The box is of Egypto-Roman workmanship, the engraved bone probably Coptic of the 5th century.

¹ See *Review of Acquisitions*, 1917, p. 73.

² A barrel-shaped box exhibiting similar technique is in the British Museum, and in the collections of University College, London, is a box in which the groundwork has been burnt away.

An interesting example of Persian work, from Rhages, dating from the 13th century, is a figure of a pheasant in moulded plaster or stucco : it is in relief and probably formed part of a frieze, and the greater part of its gay colouring and gilding is still left. (Fig. 6.) Two good examples of Far Eastern sculp-

ture were acquired, both of them heads of Bôdhisattvas ; they are Chinese work, dating probably from the T'ang dynasty (A.D. 618-906). One, carved in a dark limestone with considerable remains of the original colouring, is of the type prevalent in the later series of



Fig. 6.

the caves at Lungmen ; the other, wearing a five-leaved crown decorated with images of the Buddha, is in white marble.

A number of German plaquettes issued during the war were bought. These included the four plaquettes of the Four Riders of the Apocalypse, by T. Gosen.

II.—DEPARTMENT OF CERAMICS.

(1) GIFTS.

A GIFT of outstanding importance was made by the National Art-Collections Fund, assisted by the generosity of a body of subscribers.¹ Among the most highly prized types of Chinese pottery of the Sung dynasty (960-1279) are the bulb-bowls and saucers made at Chün-chou. Chün ware, as it is called, is characterised by its opalescent glaze, ranging in tone from pearly grey through blue and mauve to fiery rose-colour. Although specimens of this beautiful ware figure in English private collections, no piece had as yet found its permanent home in any of the national museums. It is therefore most satisfactory to record this instance of public spirit, by which the opportunity was taken of enriching the Department with a bowl of rare beauty and interest quite beyond the purchasing power of the scanty funds at its own disposal. The bowl is circular, standing upon three small feet; round the outside of the rim is a row of studs. The glaze outside is predominantly lavender, flecked with blue and crimson; inside it is blue and displays the so-called "earthworm markings" characteristic of this class of ware. Under the base the glaze is olive-green with passages of brown; in the middle is the numeral *ch'i* (seven), indicative of size, incised before firing, and surrounding this a ring of scars left by the breaking-away of the "cockspurs" used as supports in the kiln. (Fig. 7.)

Mr. Stephen D. Winkworth presented a model of a Chinese bier in brown-glazed earthenware. In shape it conforms

¹ The list of these comprises the names of Mr. R. H. Benson, Mr. Louis C. G. Clarke, Mr. Percival V. David, Mr. George Eumorfopoulos, Mr. Marcus D. Ezekiel, Mr. Leonard Gow, Mr. H. H. Joseph, Mr. Harry J. Oppenheim, Sir John F. Ramsden, Bart., Mr. Oscar C. Raphael, Mr. F. D. Samuel and Mr. Stephen D. Winkworth.

with the coffin which such a bier was made to contain. Folding doors are indicated by incised lines at the wider of the two ends, and in relief along the sides are rings for the insertion of poles for carrying the bier. The model bears inscriptions

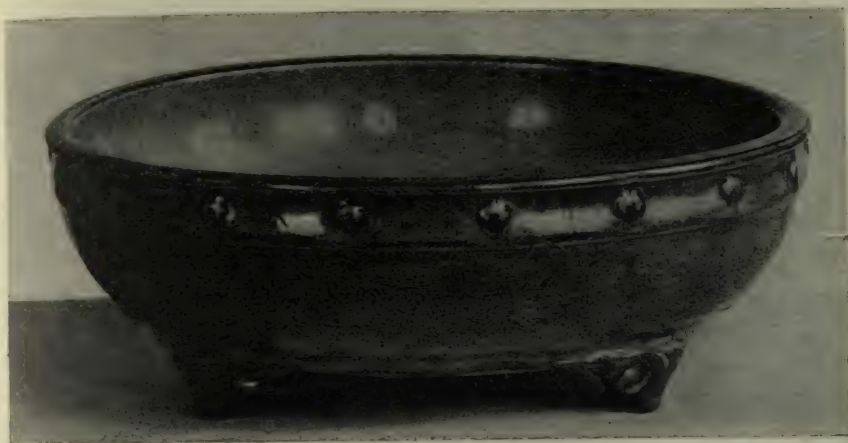


Fig. 7.

incised before firing, of which a part is unintelligible, but the words "Front red bird, back dusky warrior, right white tiger, left green dragon" clearly refer to the ancient custom of painting the figures of the Genii of the four quarters of the heavens on the coffin of persons of rank, with the intention of representing it as a microcosm of the universe.¹ In the top of the model is a small rectangular opening with a lid. This curious specimen of Chinese pottery may be assigned to the Sung or an earlier dynasty, and is perhaps a product of the Tz'ü-chou kilns. Another acquisition, which is of doubtful origin and date, is a solidly built vase, presented by

¹ See V. & A. M. *Catalogue of the Le Blond Collection of Korean Pottery*, pp. 21, 44. For the shape of the model, cf. Berthold Laufer, *Chinese Sarcophagi*, in *Ostasiatische Zeitschrift*, Vol. I, p. 318, and S. C. Bosch Reitz, *Metropolitan Museum, New York, 1916 Exhibition Catalogue*, No. 343.

Dr. Bellingham Smith, covered with a lustrous black glaze, changing at the edges into brown, of the type associated with Chien ware. A charming little bowl given by Mr. E. E.



Fig. 8.

Bluett may also perhaps be included in this class on account of the black glaze covering its exterior; the glaze on the inside, however, is creamy white and crackled, and the bare rim is a feature connecting the bowl with the Ting family.

Lieut. - Col. Kenneth Dingwall, D.S.O., continued during this year his helpful policy of filling gaps in the collections of the Department. His gifts, too numerous to mention individually, were all made

through the National Art-Collections Fund and included several interesting pieces of Far Eastern pottery. Among these may be noticed a small vase, probably ancient Siamese, with a body fired to brick-red where exposed and decoration in relief under a grey-white glaze; an open-work screen for the writing table, of green-glazed Ming ware; a dish with painting in red and green, of a type widely exported in early Ming times,

which may be regarded as the link between painted T'ang and Sung pottery and the later *famille verte*; a Japanese incense-box in the form of a peach, of 16th-century Shino ware; and a fine Korean celadon wine-pot of the Koryö dynasty (924-1392) with incised design of vines (Fig. 8.).

The late Sir William Garth, K.C., gave a set of porcelain altar-vessels painted in blue with a Ming design, but attributable in spite of the mark of the Emperor Ch'êng Hua to the reign of Ch'ien Lung (1736-1795). This interesting set comprises an incense-burner, two flower-vases and a pair of pricket candlesticks, and came originally from a Taoist temple in Peking.



Fig. 9.

The collection of pottery fragments from Fostat (Old Cairo) was increased by the gift of sixteen examples from Mr. F. D. Samuel and of eleven from Mr. W. A. Stewart¹; such pieces

¹ See W. A. Stewart, *The Pottery of Fostat, Old Cairo*, in *Burlington Magazine*, Vol. XXXIX (1921), p. 11; Mr. Stewart's article contains reproductions of five of the fragments included in his gift.

afford valuable evidence for students of Near Eastern pottery, besides exhibiting great beauty of design.

Thanks are due to Lieut.-Col. Dingwall for a noteworthy addition to the collection of Italian maiolica. This is a group, apparently designed as a fountain, representing Bacchus sitting asleep with one elbow on a barrel; at his side are a child and a goat (Fig. 9.) The group shows the full colouring with predominant orange characteristic of the Fontana factory at Urbino, to which it may be ascribed; it appears to be the work of the same modeller as a figure of an organ-player, and an inkstand dated 1544 surmounted by a reclining Neptune, both in the Museum, as well as a statuette of Adonis in the Ashmolean Museum, Oxford. Maiolica-modelling of the 17th century is represented by a bust of a woman made at Montelupo, the gift of the same donor. Of great interest to students is a collection of maiolica and *sgraffiato* ware found during recent demolitions at Bologna and presented by Dr. W. L. Hildburgh, F.S.A. The fragments cover a period of some two centuries from about 1500 onwards; many of them provide evidences of local manufacture in the form of Bolognese heraldry, the arms of the Bentivogli occurring repeatedly. Still more convincing proof is given by some of the *sgraffiato* fragments, which are unfinished, having been left without their final covering of lead glaze. A maiolica fragment inscribed "C. G. ORVIET[O] 1611," given by Mr. Bernard Rackham, is also interesting as a document of provenance.

Later Italian maiolica is represented by gifts from Mr. René de l'Hôpital and Lieut.-Col. Dingwall. The former presented amongst other objects a dish with openwork border from one of the Ligurian potteries in the district of Genoa and Savona. A plate and porringer from Nove or some other pottery of the Venetian territory, given by Lieut.-Col. Dingwall, shows

the formal flower designs in colouring of restrained tones which give such pleasant quality to the 18th-century wares of that district. A set of tiles with figures in early 19th-century dress, from Palma, Majorca, given by Mr. Francis W. Mark, appear to be of Spanish origin and to have been imported to Majorca from the mainland.

A plate painted in blue, green and yellow and inscribed LOOFT GODT BOVEN AL ("Praise God above all") was given by Mr. Theodore Charbonnier (Fig. 10); it is the first specimen to find a home in the Museum of a certain type of enamelled earthenware made in Holland early in the 17th century.



Fig. 10.

The strong Italian influence displayed in this family of wares makes it a most interesting link between Italian maiolica of the 16th century and the Delft ware of later times.

In the class of French pottery, several specimens of faïence were given from the collection of the late R. Temple Kirkpatrick, including a good covered dish of Moustiers ware and a ewer and basin from Marseilles, probably made at the factory of Antoine Bonnefoy. Some tiles of

the type with painting in heavy manganese-purple made about a century ago at Vron, near Abbeville, and one from Desvres, were presented by Mr. Louis C. G. Clarke. A gourd-shaped bottle of Nevers faïence with Chinese figures in blue and manganese in Ming style and two Strasburg plates with the mark of Joseph Hannong were received from Lieut.-Col. Dingwall. He also gave several specimens of French porcelain of early date, as to the origin of which there is some uncertainty. A figure of a boy playing a hurdy-gurdy, painted in somewhat crude enamels, shows traces of a mark which may be that of Mennecey. Great similarity in the setting of the figures to the productions of that factory is apparent in two statuettes of seated women in white porcelain; their comparatively artless modelling prompts the conjecture that they may have been made at an early stage in the factory believed to have been conducted by François Barbin, at the rue de Charonne, Paris, from 1734 until 1748, when he transferred it to Mennecey. One of the figures bears the incised and hitherto unrecorded mark "R O" (or perhaps "K O"), of which no satisfactory interpretation can be afforded. A group composed of an identical figure with a companion, a man, also given by Lieut.-Col. Dingwall, shows several resemblances to Mennecey work. The analogies are most obvious in the relative pose of the figures and in details such as ribbons and the moss on the rocky base; the mark, "F S" incised, is again unrecorded. Amongst numerous other specimens of Continental porcelain given by Lieut.-Col. Dingwall may be named a Clignancourt plate with the wind-mill mark, a Lille salt-cellar with the mark of a dolphin, and two specimens with the stork mark of the Hague. In one of these last-named the mark is in underglaze blue, showing that the piece was made at the factory; in the other it has

been added in enamel to a piece imported "in the white" from Germany for decoration at the Hague.

We may here mention an 18th-century rosewood travelling chest with fittings, presented by Miss H. L. Greenfield in compliance with the wishes of the late Miss M. Bernardine Hall. The chest

contains, in addition to several cut-glass bottles, a mirror and numerous small articles in silver and steel, a covered cup and saucer and a small toilette pot in white St. Cloud porcelain with "sprigged"

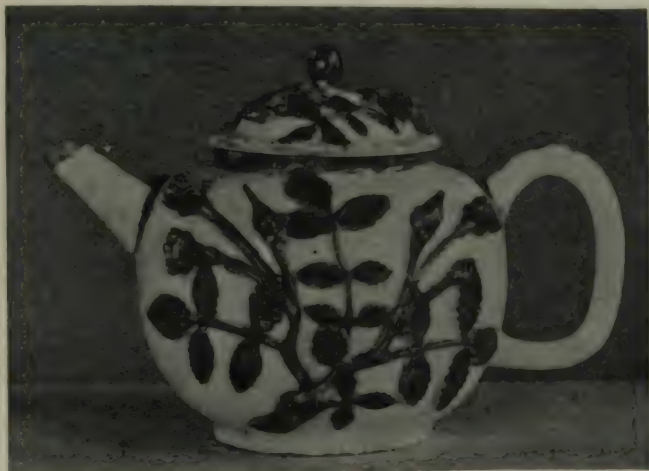


Fig. II.

decoration in imitation of *blanc de Chine*. Reference may here appropriately be made to a Chinese cup and saucer, given by Lieut.-Col. Dingwall, in which another favourite St. Cloud decoration, that of *lambrequins* in blue, has been faithfully copied, together with the mark of the sun with rays.

A fine example of early Meissen enamelled porcelain, made probably about 1720-1725, was given by Mr. Julius C. Spier. (Fig. II.) This is a tea-pot with sprays of roses and buds applied in high relief and coloured in crimson and green; in the intervals small insects are painted, doubtless to conceal flaws in the paste. It is possible that the painted decoration was added in England. Another important addition to the

Meissen series is a large biscuit group of the Three Graces, modelled by C. G. Juechtzer in 1785, which was presented by Mr. C. J. Murray. Typical specimens of Vienna porcelain were included in the generous gift already mentioned from the collection of the late R. Temple Kirkpatrick.



Fig. 12.

Sir Everard im Thurn, K.C.M.G., presented a brown-glazed earthenware tyg, eleven-handled, inscribed with the words "*Dec. y: 14 1682*" (Fig. 12.) It was probably made in the South or West of England, and may be compared with one given to the Museum by Lady Lister. (No. C. 352—1919.)

The section of English porcelain has received several additions of exceptional interest. First must be named a small cream-jug, given by Mr. Edmund F. Broderip, in plain white porcelain with wild strawberries applied in relief round its base, which bears incised underneath it the date 1750 and a script D (Fig. 13); in quality it resembles the earliest Chelsea, of the period of the triangle mark, but there seems good reason for regarding this pretty piece as a sample of the earliest productions of the Derby factory. It is known that William Duesbury, who

The section of Russian porcelain, hitherto very inadequately represented, received a welcome addition of ten pieces, from various factories, given by Miss Winifred H. Tweedie."

in 1756 became a partner in the undertaking, was as early as 1752 engaged in London in enamelling porcelain brought amongst other places from Derby.

Mr. Broderip also gave a blue-and-white sauce-boat from Lowdin's factory at Bristol, almost identical with one in his possession marked "Bristol," a Longton Hall tea-pot, and a plate with cornflower-sprigs marked with a bow and arrow and believed to have been made at Pinxton, the factory established with the help of the much-discussed William Billingsley. Several specimens of Pinxton porcelain of the best kind were given in memory of the late H. Ernest Hollins by Mrs. Hollins. After Billingsley's departure from Pinxton and an interval spent at Mansfield he conducted a porcelain factory from 1802



Fig. 13.

until, it would seem, 1808 (when he moved to Worcester) at Torksey, near Lincoln. Little is known of its output, but an authentic specimen, the first to be received by the Museum, was given by Mrs. Georgina A. Grove. (Fig. 14.) This is a two-handled cup with deep-welled saucer painted in accordance

with the taste of the period with a somewhat artless Japan pattern, from which it is to be noted that gilding is absent; it was purchased by the father of the donor, the Rev. G. J. Atkinson, Rector of Kettlethorpe and Torksey, from the daughter of the man who made it under Billingsley's directions.



Fig. 14.

A valuable addition to the series of Plymouth porcelain is that of a complete set of figures symbolising the Four Continents. (Plate 3.) These figures are the gift of Miss L. F. Hayward, to whom they were bequeathed by the late Dr. C. C. Strickland. The models were used at Bristol, but the colouring shows that these examples were made before Cookworthy transferred his factory to that place from Plymouth. The America, of which there is another example in the Schreiber Collection (No. 684), is evidently inspired by an antique of the type represented by the marble *Diane Chasseresse*, now in the Louvre. It is tempting to adduce this fact in support

of the probability that the figures were the work of the modeller Tebo, presumed to be of French nationality ; it has to be remembered, however, that there were already copies of the Diana in England in the time of Charles I.

Amongst specimens of English porcelain, given by Mr. Herbert Eccles, F.C.S., are a figure of a girl from Longton Hall, a medallion dated 1823 of the Worcester porcelain of Flight, Barr and Barr, the analysis of which shows that even at this date soapstone was still the determining ingredient in the paste made at that factory, and a pair of sauce-boats of early Bow porcelain with Chinese flowers in soft enamels. Under one of these sauce-boats are incised the initials C T ; the sauce-boats are almost identical as regards form with another also given by Mr. Eccles, of the type with swags in relief and gilding sometimes erroneously attributed to the early factory at Bristol.¹ An analysis of this last piece shows the same constituents, including bone-ash, as are found in marked samples of Bow porcelain. Other examples from this factory received during the year are a tea-pot with red transfer prints and a charming white figure of Harlequin, which were acquired among the gifts of Lieut.-Col. Dingwall, as was also a pleasing white figure of a man playing a hurdy-gurdy. (Fig. 15.) The companion, a dancing girl, was presented by the same donor in 1919²; at that time its origin was uncertain, but comparison with a miniature Chelsea figure of the same girl in the collection of Mr. R. W. M. Walker has since prompted the conjecture that the white figures were also made at Chelsea and evidently in the first years of the factory, before 1750. This conclusion is borne out by the chemical analysis of another figure, from the same mould as the man, which

¹ See *Catalogue of the Schreiber Collection*, Vol. I, p. 140, Plate 83, and W. M. Binns, *First Century of English Porcelain*, Plate LII. For the chemical analyses of these pieces see Herbert Eccles and Bernard Rackham, *Analysed Specimens of English Porcelain*, p. 27.

² See *Review of Acquisitions*, 1919, p. 18, and William King, *Chelsea Porcelain*, p. 22 and Plate 11.

shows a high percentage of lead oxide, suggesting the use of flint glass in the composition.

Numerous specimens of English and Continental porcelain and earthenware were presented by Mr. Arthur Myers Smith.



Fig. 15.

Some of these are of value as representing the dainty adaptations of floral motives conspicuously suitable for the decoration of table services which were current at the Staffordshire factories in the early years of the 19th century. Interest also attaches to the imitations of English cream-coloured ware with black transfer prints of landscapes, portraits and historical subjects



THE FOUR CONTINENTS; Plymouth porcelain; 1768-1770.
GIVEN BY MISS L. F. HAYWARD.



PANEL OF STAINED GLASS ; English or French ; late 12th or early 13th century
GIVEN BY THE REV. S. WHEATLEY.

which were made in France in the time of the first Napoleon. These wares, of which numerous specimens are included in the gift of Mr. Myers Smith, were the output of a group of factories at Creil, Montereau and Choisy-le-Roi, which originated on the initiative of English potters to compete with importations from England. Another example of Creil ware, a fine punch-bowl with a subject from Ariosto after Cipriani, was presented by the Misses Trevelyan.

A few additions were made by gift to the section of stained glass. A small but important panel was presented by the Rev. S. Wheatley; in the middle is the profile head of a saint. (Plate 4.) The panel was originally acquired in Kent, and there seems no improbability in supposing that it may once have formed part of the glass in Canterbury Cathedral. It is one of the earliest examples in the Museum collections, and may be assigned to the late 12th or early 13th century; its place of origin is uncertain, as we do not know whether glass of this period found in England may not have been made in France and imported.

Sir Philip Burne-Jones, Bart., presented four panels of 19th-century stained glass from The Grange, North End, Fulham (Fig. 16); these were made by Morris and Co. (William Morris) from designs by the late Sir Edward Burne-Jones, illustrating incidents from the story of the Holy Grail.

A collection of twenty-two vases made in recent times by the Venice and Murano Glass Company was given by Lady Ratan Tata. Modern pottery is represented by fourteen specimens of the earthenware with coloured and lustre glazes made at Clevedon by the late Sir Edmund Elton, Bart. (b. 1846; d. 1920), and given by his executors. Lieut.-Col. Dingwall's gifts also included two figures of horses made by Miss A. R. Ellis at the Ebury Pottery, Pimlico, and a bowl made by Miss Dora Lunn at the Ravenscourt Pottery, Hammersmith.

Gifts of a miscellaneous nature were received from the following: the late Mr. S. J. A. Churchill, M.V.O. (Persian



Fig. 16.

Bey (five fragments of Kutahia ware), Mr. George Jeffery, F.S.A. (*sgraffiato* maiolica fragment from Cyprus), Mr. G. F. Lawrence (fragment of a 15th-century jug found in Fenchurch

earthenware slipper), Miss E. M. Compton (seven fragments of English delft and German stoneware), Lady Cory (two English glass figures), Mr. Stuart G. Davis (five pieces of English pottery), Mrs. Ethel B. Ede (maiolica dish and modern copy of a Limoges enamel), Mrs. Fox (Greek rhyton), Messrs. Goodall & Co. (plate marked "Schnitzler, Lenz & Burger"), Izzeddin

Street), Mr. Roland H. Ley (early Worcester coffee-cup), Mr. W. Graham Loyd (Wedgwood tureen), Mr. Charles M. Lynch (Nailsea glass bottle), Sir Charles M. Marling, K.C.M.G., C.B. (fragment of Saracenic glass from Fostat), Dr. John McGregor (glass vase made by Emile Gallé, Nancy), Mrs. Audrey K. Parish (Herend porcelain plate), Dr. Owen Pritchard (early Meissen blue-and-white cup and saucer), Mr. W. G. Rawlinson (17th-century Italian maiolica tazza, coloured to imitate tortoiseshell), Mrs. Reynolds (two pieces of English porcelain and glass), Mrs. Rogers (vase from Cyprus, Mycenaean period), and Mr. Arthur Taylor (earthenware cup from Villanueva, Spain).

(2) BEQUESTS.

NO new bequests were received in the Department during 1920, but an important purchase was made out of the funds of the Murray Bequest. Among the rarest productions of German 18th-century porcelain are the figures produced in the factory patronised by the Prince Bishop of Fulda. (Plate 5.) The Museum possessed no good example and the opportunity was accordingly seized when an elaborate group, in plain white porcelain in unusually good preservation, came on the market in London. The subject is a concert party gathered in front of a monumental erection, in the crisp scroll-work summit of which the German rococo is seen in its fullest development. It bears the customary mark of the Fulda factory, two F's in monogram (for *Fürstlich Fuldaisch*) under a crown.¹

(3) PURCHASES.

THE most noteworthy among the year's purchases of Chinese pottery is an earthenware flask of "pilgrim-bottle" form,

¹ A coloured version of the same group in the Feist Collection, Berlin, is illustrated in L. Schnorr von Carolsfeld, *Porzellan*, Fig. 121 (4th ed., Fig. 133); another, coloured, is in the Hessisches Landesmuseum at Cassel.

with decoration moulded in high relief under a dark brown glaze. The design, identical on either side, represents a piping boy and a dancer with a little boy between them against a background of floral scrolls; the strong Hellenistic feeling shown alike in the motive and in its treatment is a striking illustration of the close interchange of cultures between East and West that we know to have prevailed under the T'ang dynasty (618-906). The attribution to this period is supported by the appearance of a flask of similar shape slung from the saddle of a camel in the set of tomb-figures, recently exhibited at the Museum on loan from Mr. George Eumorfopoulos, which is said to have come from the grave of Liu T'ing-hsün (d. 728).¹

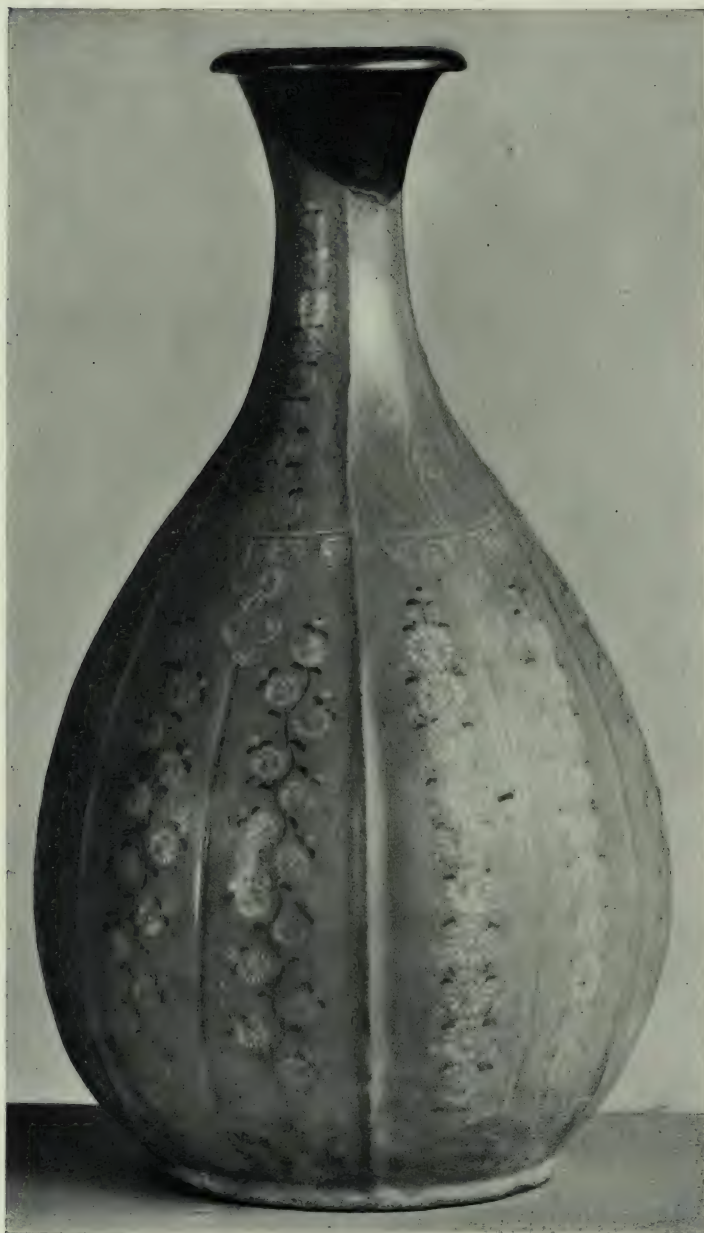
Other specimens assigned to the T'ang period are a fine lion's head with traces of red and black pigments, a figure of an official with folded arms covered with a pale yellow glaze, a candlestick with mottled blue and brown glazes and a small bowl of delicate form, the outside of which is covered with a bluish-green glaze. A flattened figure of a man with folded arms, standing on an oval base, belongs to a type of unglazed black earthenware that is commonly assigned to the Northern Wei dynasty (386-549). Finds at Samarra in Mesopotamia, a city founded about 838 and abandoned about 883, establish that the 9th century is the approximate date of a porcelain pilgrim-bottle with a dense white glaze of the colour of lard; it has a flat spreading mouth and two loops on either side for suspension to a cord.

Early decoration in red and green enamels is represented by a bowl painted with flowers; this type may be regarded as

¹ See *Review of Acquisitions* for 1919, p. 93. A similar flask, the neck of which is wanting, in the Eumorfopoulos Collection, is discussed and figured in R. L. Hobson, *Chinese Pottery and Porcelain*, Vol. I, p. 34 and Plate 13. The present example is illustrated in A. L. Hetherington, *The Early Ceramic Wares of China*, Plate 12. The facial types of the figures recall those of a statuette in the Eumorfopoulos Collection, discussed and illustrated by R. L. Hobson in the *Burlington Magazine*, Vol. XXXIV, p. 106; it is considered by Mr. Hobson to be earlier than the T'ang dynasty. The set of figures is described and illustrated by R. L. Hobson in the *Burlington Magazine*, Vol. XXXVIII, p. 20.



FULDA PORCELAIN GROUP; about 1770.
PURCHASED UNDER THE BEQUEST OF CAPT. H. B. MURRAY.



COREAN PORCELAIN VASE ; Koryŏ dynasty (924-1392).
BOUGHT.

a forerunner of the dish mentioned on page 15, and so of the whole *famille verte*; it certainly dates back as far as T'ang times, although the present example is probably of Sung origin (960-1279). Where it was made is impossible to say; similar decoration was undoubtedly used at Tz'ü-chou, but the bowl in question does not display the characteristics of that factory. The possibility that the painting may be a later addition must not be overlooked. To Tz'ü-chou, however, may be ascribed a vase with brown spots on a white glaze, a greyish-white pillow with *sgraffiato* floral design and a small bowl decorated outside with vertical grooves deeply cut into the buff body through a cream-coloured slip. Another vase with glaze of Chien or hare's-fur type has a body of coarse red earthenware resembling the material used for saggars in the kiln. To the Sung dynasty may also be assigned a saucer with a band of floral decoration incised under an olive-celadon glaze. Last in date but not least in importance is a large beaker-shaped porcelain vase with the mark of Wan Li (1573-1619), decorated in underglaze blue and the usual four enamel colours with belts of flowers, birds and dragons.¹

The Korean series was materially improved by the acquisition of several fine pieces of celadon-glazed porcelain of the Koryö dynasty (924-1392). Amongst them is a vase of extraordinary beauty of form and decoration, with bands of small chrysanthemums inlaid in white and black divided by delicate vertical ribs. (Plate 6.) Of the same inlaid type (known by the Japanese term *mishima*) is another with a design of boys amongst vines parallel in its Greek derivation with that on the T'ang flask already described. Beautiful examples of painting in brown under celadon glaze were also included in this purchase.

¹ Illustrated in colours by R. L. Hobson, *The Wares of the Ming Dynasty*, Plate 8.

Another vase is one of the very rare examples of the *sgraffiato* technique, as used on the Tz'ü-chou wares of China, to be found in early Corean pottery. (Fig. 17.)



Fig. 17.

The purchase included also a beautiful bowl of the highly translucent bluish-glazed porcelain, probably of Chinese origin, frequently found in Corean tombs; this type is thought to be related to the highly prized Ju wares of the Sung dynasty, of which no certain specimen has as yet been identified.

Six specimens were added to the section of early Persian pottery. One, a fragmentary bowl painted in green and manganese with a formal design, belongs to a type generally assigned to the 9th or 10th century. The remaining five may be put down to the 12th or 13th century. They

comprise a jug with incised decoration of birds and foliage under a turquoise-blue glaze; another with dark blue glaze and similar decoration of leafy scrolls; a white-glazed spouted



SYRIAN EARTHENWARE VASE ; 14th century.

BOUGHT (WALLIS COLLECTION).

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SYRIAN EARTHENWARE VASE ; 14th century.
BOUGHT (WALLIS COLLECTION).



FIGURE OF NEPTUNE. English (Fulham: factory of John Dwight); late 17th century
BOUGHT.

jar with three handles, upon each of which is a tiny figure of a bird; a cream-coloured bowl with pierced design filled in with glaze, and part of another with design in slight relief painted in red and gilding on a ground of turquoise-blue enamel.

Four pieces of pottery were acquired from the collection of the late Mr. Henry Wallis. The most important is a vase of glazed earthenware with painting of horizontal bands in black and greenish-blue (Plate 7); although originally acquired in Italy, it is probably of Syrian manufacture and may be assigned to the 14th century. A small green-glazed cup of a form perhaps derived from silver, with two handles and relief decoration, is the first complete specimen acquired by the Museum of the lead-glazed ware of the Roman Empire. A Persian tazza with a fish inside and a band of inscription outside in relief under a yellowish-green glaze is clearly a local attempt to copy the Chinese celadon porcelain of the 13th-14th centuries. The last item in this purchase is an earthenware dish, painted in light brown and manganese with a medallion containing two interlaced triangles; this dish is stated to have come from the Greek Archipelago, but its origin and date are uncertain.¹

Twenty-eight fragments of pottery, found in excavations at Constantinople and decorated by the *sgraffiato* method or by slip-painting, are undoubtedly of Byzantine origin. The complete history of Near Eastern ceramics has yet to be written, and at present all that it is possible to say with certainty is that these fragments must be earlier than the Turkish conquest in the 15th century.

The addition to the national collections of another of the famous stoneware figures made by John Dwight at Fulham is an event of first-rate importance; early in the year the Museum purchased a figure of Neptune in brown-glazed stoneware (Plate 8), which is clearly identical with that known

¹ A similar dish is illustrated in *Faenza*, Vol. VIII (1920), Plate 9.

to have been made at his pottery and last heard of at the sale of the C. W. Reynolds Collection in 1871.¹ As is generally known, John Dwight was making stoneware at Fulham from about 1671 until his death in 1703. Posterity has disallowed his claim to be regarded as the inventor of English porcelain, but no one denies the mastery of plastic form shown in these stoneware statuettes; who was the actual modeller of them remains uncertain.² Most of the known specimens were acquired from the owners of the Fulham pottery by Mr. C. W. Reynolds and sold by him at auctions in 1871 and 1874. Three pieces, all in white stoneware, were bought for the Victoria and Albert Museum; others for the British Museum, including two brown-glazed figures (Mars and Meleager) similar to our Neptune; the only others of the same type known to have existed are a Jupiter at the Liverpool Museum and a Saturn destroyed by fire at the Alexandra Palace in 1873. It is interesting to note that the Neptune has once before been exhibited at the Museum, in the Loan Exhibition of 1862.

From another source were acquired several dishes of the same period of enamelled earthenware, some of Continental and some of English origin. One of these,³ with a rose very similar to the Tudor badge in grey-blue, pale green, yellow and dull manganese-red, is proved by fragments found in Holland to be Dutch; two others with rough linear designs, are closely similar to contemporary Dutch wares, but must be classed on the evidence of sherds found near the site of a pottery in Bermondsey⁴ as of English and probably of London origin. With these specimens was acquired a dish of buff ware enamelled on the front only, and painted in green and manganese with

¹ See *Catalogue of the Special Exhibition at South Kensington Museum*, June, 1862, No. 3711, and *Sale Catalogue of the C. W. Reynolds Collection* (Christie's, May 29, 1871), Lot 287.

² The question is discussed at length in *English Pottery*, by B. Rackham and H. Read, 1924, pp. 70-74.

³ Reproduced in Elisabeth Neurdenburg, *Old Dutch Pottery and Tiles*, 1923, Fig. 7.

⁴ Now in the British Museum.

floral designs and the date 1680. Wares of this class were made in Lusatia, a district on the borders of Saxony and Silesia. A similar specimen dated 1704 is illustrated in the Museum Review of Acquisitions for the year 1917 (Fig. 12, p. 19) its origin had not then been identified.

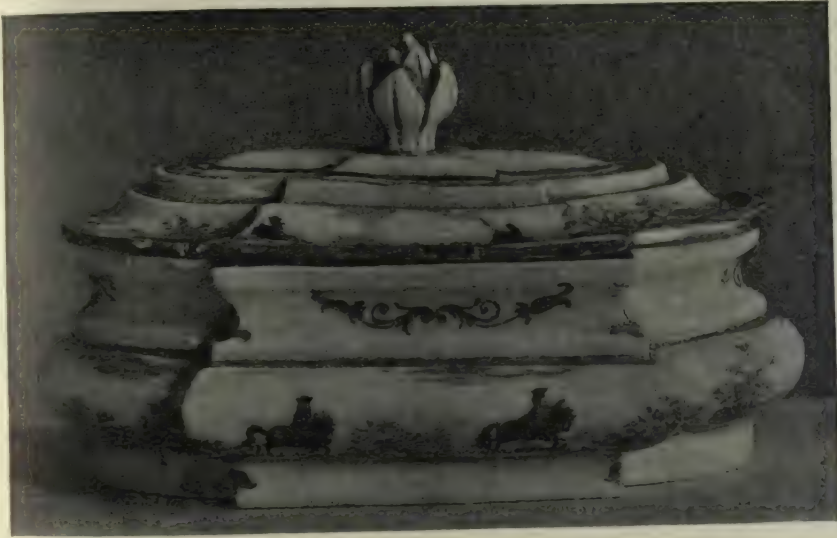


Fig. 18.

Of interest to students of the beginnings of German porcelain are a covered vase made at Meissen during the lifetime of Böttger (d. 1719) with relief decoration of masks and acanthus leaves, a cup and saucer of Meissen blue-and-white, a sugar-box and cover painted with hunting scenes of the rare early period of Vienna (Fig. 18), and a Chinese plate of about 1730-1740 painted by Preussler of Breslau, with Oriental figures in black amongst flowers in red and gold.¹

¹ Five similar plates were in the Lanna collection; see Sale Catalogue (Berlin, 1909), Nos. 1752 to 1756 and Plate 108.

DEPT. OF CERAMICS (*Purchases*).

Three panels purchased for the stained glass section from Barham Hall, Suffolk, well exemplify English heraldic work of about 1520; they show the arms of the See of Ely, the dukes of Norfolk (after 1514) and the lords Willoughby d'Eresby. The mansion to which they belonged, built on a site formerly belonging to the Abbey of Ely, was pulled down many years ago to make way for the house now existing.

III.—DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN.

IMPORTANT additions were made to each main branch of the Department's collections during the year 1920, a total number of nearly five thousand prints and drawings being acquired by gift, bequest or purchase.

(I) ENGRAVING.

PORTIONS of two series of old playing cards were acquired under the terms of Captain H. B. Murray's Bequest. The first of these is an undivided sheet of French cards, dating from about 1500, containing two complete cards and fragments of four others, in the suits of diamonds and hearts (Plate 9). This sheet, not dissimilar in details of design from the larger sheet of cards acquired in 1916 and described in the Review of the Principal Acquisitions for that year, probably had its origin also at Rouen, and had fortunately been preserved from destruction in the binding of a copy of "*Le Trésor de l'Âme*," published at Geneva in 1494. The second group consists of five early 16th-century cards of German origin—the Knave of *Bells*, five and Knave of *Acorns*, four and eight of *Leaves*—in the manner of Claas Oth, a playing card manufacturer of Nuremberg, other examples of whose work may be seen in the Germanisches Museum of that city. Together with these cards was acquired a copy of the bookplate of Hilprand Brandenburg of Biberach, produced probably at Biberach or Ulm about 1475. This fine old woodcut, coloured by hand, is catalogued in Schreiber's "*Manuel de l'Amateur de la Gravure sur Bois et sur Métal au XV^e siècle*," Vol. II, p. 340, no. 2038. Under the Murray Bequest were also purchased three plates by Jean Duvet (1485-*c.* 1561), two of

them his subjects dealing with the Apocalypse (Plate 10), and the other the Unicorn led in triumph by a king and queen, accompanied by a joyful procession.

In continuance of his gift as a memorial to his son, Captain Francis Leslie Short, who lost his life in 1916, Sir Frank Short, R.A., P.R.E., presented nineteen etchings and mezzotints towards the completion of the series of proofs of his work in the Museum collections. With these he also presented a pencil drawing used for his soft-ground etching, "Gathering the Flock on Maxwell Bank." To this collection of Sir Frank Short's work were added also eight etchings as a gift from Mr. M. B. Walker; a first state of the early etching, "A Street in Ludlow," the gift of Mrs. Levi; and two other rare proofs, the gifts of Mrs. George Evers and Miss Short.

Work by other modern English etchers acquired during the year includes sixteen proofs by F. L. Griggs, R.E.; three by Leonard R. Squirrell, R.E.; twenty-five proofs of etchings and dry-points by W. Lee Hankey, R.E.; eight etchings by James McBey, seven of which were presented by the artist, and one by Mr. Thomas Simpson; sixteen proofs by Fred C. Richards, R.E., presented by Lady Sargood; four proofs by Claude A. Shepperson, A.R.A., presented by Mr. H. C. Dickins; and two etchings by Sydney Vacher, the gift of the artist.

An early state of Samuel Palmer's etching, "The Morning of Life," was acquired by purchase. Five etchings also were purchased together with twenty drawings by Thomas Peploe Wood (1817-1845), an artist little known hitherto, whose work, with that of his brother, was collected and exhibited during the year at the Grafton Galleries. Mr. A. A. Allen presented, through the National Art-Collections Fund, the etched states of two of the plates—"Solitude" and "Isis"—from the "Liber Studiorum" of J. M. W. Turner, R.A. The unpublished plates for the "Liber Studiorum," "Apuleia in



FRENCH PLAYING CARDS, c. 1500. Woodcuts, coloured by hand.



JEAN DUVET The Ascension of St. John to Heaven, and the Lamb opening
the Sealed Book.

Search of Apuleius," " Sheep-washing, Windsor," " Dumbarton Rock," and " Crowhurst, Sussex," were acquired by purchase.

Sixteen dry-points and etchings of water-fowl in their native haunts were presented by the well-known American artist, Frank W. Benson. Three etchings and three woodcuts by the Danish artist, Professor Olaf Willums, were presented by him through Mr. Campbell Dodgson, C.B.E. The Dutch artist, W. O. J. Nieuwenkamp, presented two etchings, two lithographs and two woodcuts of scenes in Holland, Batavia and India; and two other etchings by him were acquired by purchase. An etched portrait of Frédéric Mistral (1830-1914), the famous Provençal poet, by Claude Ferdinand Gaillard (1834-1887), was given by Mr. Lawrence B. Phillips.

A first state of Edward Calvert's rare woodcut, " The Ploughman," was acquired by purchase. This particular impression—one of six proofs taken from the block in its first state in 1828—was presented by the artist to his intimate friend, Samuel Palmer. A proof of an unpublished woodcut by Samuel Palmer, from a block in the possession of the artist's son, Mr. A. H. Palmer, was presented by Mr. Martin Hardie, R.E. Four portrait wood-engravings by W. Bismombe Gardner were presented by Mrs. Gardner, the artist's widow. Of the modern exponents of the art of the woodcut, examples were acquired of cuts by Eric Gill, Joseph Simpson, Frederick Carter and Edward Wadsworth.

In the class of lithographs, a proof of " La Seine au Pont Neuf," by August Lepère, was acquired. Six proofs by Charles H. Shannon, R.A.—" The Letter," " The Little Venus," " Max Beerbohm," " The Bathers," " The Wood Nymph," and a " Portrait of the Artist"—were added to the collections. Other lithographs acquired include portraits by Professor William Rothenstein; a view of Waterloo Bridge, by Louis Thomson; and the "Christ Mocked," by Frank Brangwyn, R.A.,

which was issued as a subscription plate to the lay members of the Senefelder Club. Mr. Gerald Spencer Pryse presented proofs of his three lithographs, "Anglo-Saxon Times," "An Early British Settlement," and "The Romans in Britain," which were designed as pictures for the use of schools. A lithograph entitled "A Wet Day," by C. R. W. Nevinson, was given by Miss E. P. McGhee.

Posters added to the collections during the year include four designed by the late Claud Lovat Fraser; a poster of Miss Lillah McCarthy as "Hermione," designed by Albert Rutherford and presented by him; nineteen posters advertising Messrs. Derry & Toms, the gift of that establishment; and four posters advertising the Leicester Galleries, presented by Messrs. Brown & Phillips. To Mr. Frank Pick, of the London Underground Railways, we are indebted for a series of the best posters issued to advertise the London train, 'bus and tram services during the year, and also for an original design for a poster by E. McKnight Kauffer, with a series of ten proofs and the finished poster to show the progressive work in connection with the printing of a six-colour lithograph. This interesting series is now shown with the exhibits illustrating the technical processes of engraving, etching, etc., in Room 75.

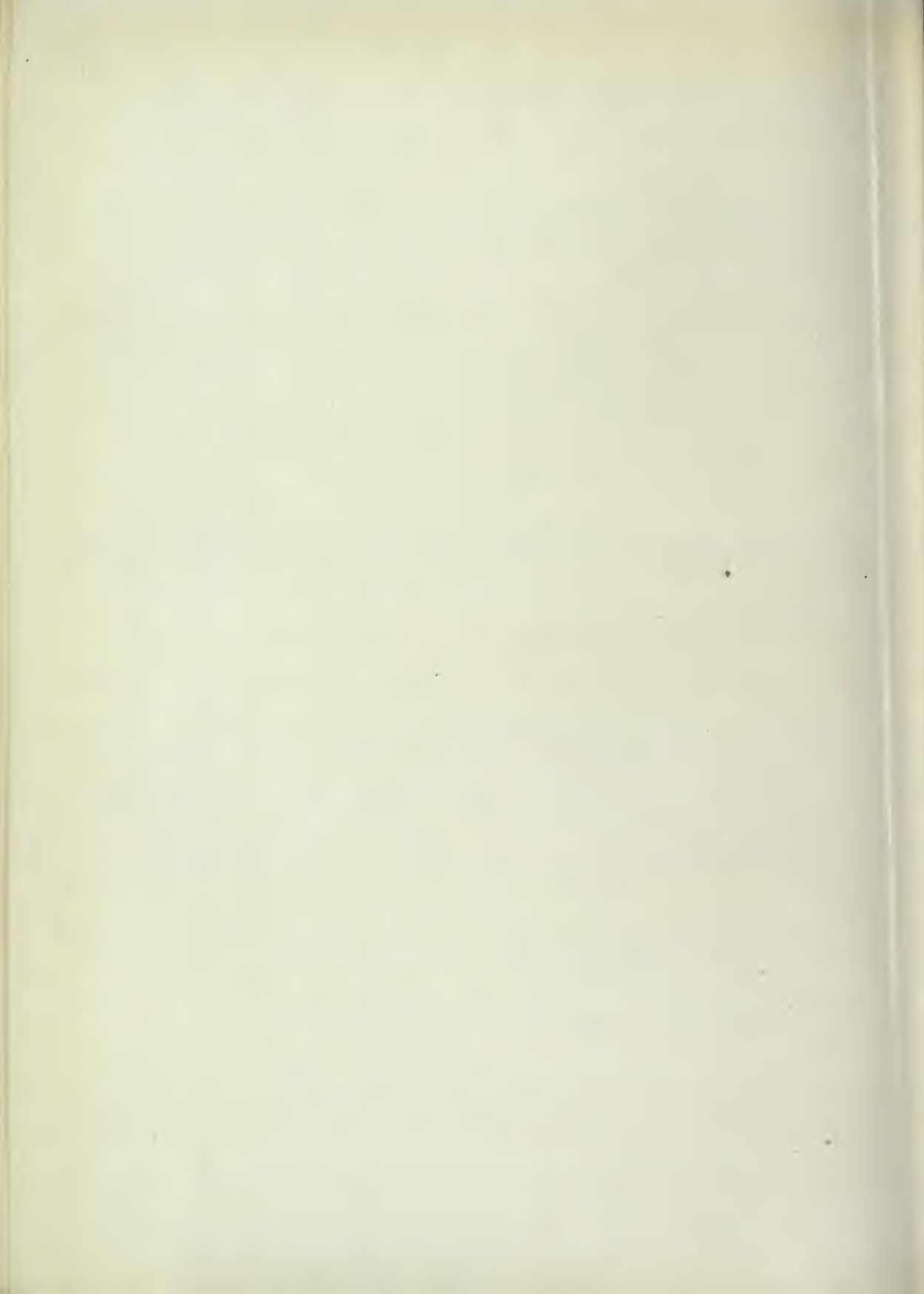
(2) ILLUSTRATION.

TWO drawings by Sir John Everett Millais, Bart., P.R.E., were purchased in the sale of the Heseltine Collection. Both these drawings are in pencil, and were engraved by Dalziel Brothers, for "Once a Week," to illustrate "The Plague of Elliant" (Plate 11), and "A Wife," in Vols. I and II, 1859 and 1860. A proof of a portion of a wood-engraved illustration by Millais to "Unspoken Dialogues," by R. Monckton Milnes, published in the "Cornhill Magazine" for 1860, was presented

PLATE II



SIR JOHN EVERETT MILLAIS, BART., P.R.A. Original Drawing, in pencil, for an illustration to
"The Plague of Elliant," by Tom Taylor.



by Mr. Harold Hartley. Four of the smaller drawings by Aubrey Beardsley for the edition of the "Morte d'Arthur," published by Messrs. J. M. Dent in 1893, were acquired by purchase. Mr. A. H. Palmer presented three proofs on India paper of wood-engravings after drawings by his father, Samuel Palmer, for the first edition of "Pictures from Italy," by Charles Dickens, 1846; and proofs were acquired of twelve other wood-engravings by this artist, which were published as illustrations to "Sacred Allegories," by W. Adams (1856), and "Household Song" (1861). An interesting addition of a slightly earlier date consists of two sketch-books used by Robert Seymour (1796-1836), the artist who was first engaged to illustrate "Pickwick Papers" for Charles Dickens, but who died by his own hand before the publication of the second number of that famous book. The sketch-books contain, among other things, studies for illustrations published in "The Looking Glass." The work of Charles Keene (1828-1891) in the collections was strengthened by the addition of one hundred and seventy-six India proofs, chiefly illustrations to "Punch" between the years 1863 and 1890.

The material relating to the Kelmscott Press publications contained in the Department was strengthened by the purchase, from the sale of the Fairfax Murray Collection, of a large series of woodcut borders, initial letters and other ornaments, together with proofs of woodcut illustrations designed by Sir Edward Burne-Jones, Bart., and William Morris, for the famous books issued by the Press from 1891 to 1896. Among items of more than ordinary interest contained in these proofs, are the series of twenty-five woodcuts designed by Burne-Jones for an illustrated edition of J. W. Mackail's "Biblia Innocentium," the publication of which was not proceeded with owing to the death of William Morris; and thirty-two of the original forty-four designs, also by Burne-Jones, and

cut by Morris himself, to illustrate "The Story of Cupid and Psyche" for the edition, projected by Morris in 1866, but subsequently abandoned, of his book, "The Earthly Paradise." This edition of "The Earthly Paradise" was Morris's first scheme for the production of a fine book, many years before the inception of the Kelmscott Press. It was planned as a foolscap folio, to be printed in Caslon Old Face type and profusely illustrated. Many of the cuts were prepared, and several specimen pages were set up, but the scheme was not finally carried to completion. That Morris still hoped to use the cuts prepared for "The Story of Cupid and Psyche" is indicated by the inclusion among this set of proofs of one illustration set in a page of Troy type, in the format and on the paper customarily used for the Kelmscott Press books.

A proof of the title-page, etched by D. Y. Cameron, R.A., for "The Memorial Catalogue of the Old Glasgow Exhibition" in 1894, was presented by Mr. Harold J. L. Wright. Five original designs by Frank Brangwyn, R.A., for the initial letters in the book, "The Historical Paintings in the Great Hall of the Worshipful Company of Skinners," were bought. These designs were accompanied by impressions of the woodcuts made from them by Mr. H. G. Webb. Mr. Webb presented twelve proofs on Japan paper of his blocks, cut from Brangwyn's designs, to illustrate the little book, "Belgium," by Hugh Stokes, which was published by Messrs. Kegan Paul & Co., in 1916.

Other modern book-illustrations acquired during the year include two drawings by Maurice Greiffenhagen, A.R.A., presented by Mr. Harold Hartley; a drawing by Edmund Dulac of the Colosseum, Rome, for an illustration to "The Bells and Other Poems," by Edgar Allen Poe, presented by Messrs. Brown & Phillips; four drawings by W. G. Baxter,

presented by Mr. C. B. Cooper ; and drawings by S. Bagehot de la Bere, Charles L. Pott, and John Hassall, the gift of Mr. Claude D. Rotch. Four pen drawings of domestic architecture by Sydney R. Jones, were given by the artist, and one hundred and fifty-six other drawings by him of details of architecture, furniture and fittings, for the illustration of the "Studio" Special Numbers, "The Village Homes of England" (1912), and "Old Houses in Holland" (1913), were acquired by purchase. Five drawings for book illustration by Isobel Lilian Gloag, R.O.I. (1865-1917), were purchased, together with designs mentioned elsewhere. Through the National Art-Collections Fund, Mr. C. Reginald Grundy presented the series of forty-seven pencil drawings by Fred Roe, used to illustrate Ditchfield's "Vanishing England," which Messrs. Methuen & Co. published in 1910.

A series of old engravings and woodcuts, and of alphabets and initial letters, mostly from books of the early 16th century, was presented by Mr. Sydney Vacher.

(3) DESIGN (VARIOUS CLASSES).

LORD Northbourne presented three sections of the original cartoon, and a reduced copy of the complete cartoon, "Caractacus led in Triumph through the Streets of Rome," by G. F. Watts, O.M., R.A. The original cartoon was submitted by the artist in the competition for the decoration of Westminster Hall in 1843, and he was awarded a first-class premium of £300 for the design. Subsequent to its exhibition at Westminster Hall, the cartoon was cut up, and the three sections presented by Lord Northbourne are all that are now known to exist.

Thirty-four pencil studies of seascapes, shipping, etc., by Henry Moore, R.A. (1831-1895) were acquired by purchase from a descendant of the artist. An interesting book containing

upwards of 400 studies for miniature portraits, many of them named, by Charles Hayter (1761-1835) was acquired from the sale of the Wellesley Collection. In an autograph note inside the cover of this book the artist states the purpose for which these sketches were used. He says: "Let it not be supposed that the following Sketches, were preserved thro any View to perpetuate the Character of the person who did them, as they are merely a sort of Measure taken of the picture intended, and placed behind the ivory, which being transparent gave the artist the aid in making his Outline on the ivory which he desired—and as many pictures require Copies, the Same Sketch (by preserving) answers the Original intention. He is so fully conscious of the necessity of this remark that he has wrote the names on most on account of the entire want of *minute* resemblance and drawing."

Sir Harry Wilson, K.C.M.G., presented a water-colour drawing, "Montserrat, Catalonia," by Joseph Cartwright (1789-1829), whose work was previously unrepresented in our collections. Nine drawings and sketches by another of the lesser-known artists of the English water-colour school, James Chisholm Gooden, who exhibited between the years 1835 and 1865, were added to the collections as a gift from Mr. J. Walters; while six drawings by the same artist were also given by Mr. Arthur Phillips. An addition of considerable importance were three "blot" drawings by Alexander Cozens (c. 1698-1786) (Fig. 19), concerning whose work of this nature Mr. A. P. Oppé contributed a very informing article to a recent number of the *Print Collector's Quarterly*. The drawings are examples of the process of "blotting" invented and employed by Cozens both in teaching and in composing his own ideal landscapes. The method is described in Cozens' *New Method of Assisting the Invention in Drawing original Compositions of Landscape*, published in 1788. It consisted

in brushing very rapidly, with black ink on paper, compositions which might from the first embody a general idea of composition but should be rude and meaningless in detail. From these



Fig. 19.

blots tracings were made with the brush on varnished paper, with omissions and variations to any extent, and were worked up to the required degree of precise detail in black ink of different strengths.

Mr. A. S. Watt presented, through the National Art-Collections Fund, a chalk drawing of the full-length figure of a girl in evening dress by Sir William Orchardson, R.A. (1835-1910). A view of Kenilworth Castle, by an anonymous artist of the

early 19th century, was given by Mr. H. Stuart Thompson. Mr. J. H. Cattell gave four drawings by Joshua Cristall (1767-1847), nine by J. C. Burgess (d. 1863), and a figure sketch by Stephanoff. From Mr. Sydney Vacher four drawings of cattle by Charles H. Poingdestre (d. 1905) were received as a gift, together with two water-colours by Miss F. J. Fayrer, "The Landing Place, Forea, Isola d'Ischia" and the "Old Poet of Anacapri," and one by Charles Vacher (1818-1883) of the Casbah, Algiers. Mrs. Brabazon Combe presented ten water-colour and pastel drawings by Hercules Brabazon Brabazon (1821-1906), who by this gift, and by many other water-colours which were purchased, is at length adequately represented in the collections. Two drawings by Muirhead Bone—"Clearing Roads after the Advance at Contalmaison, August, 1916," and "Old Doorway at Cassel"—were presented by the artist. Mr. Albert Rutherford presented two of his figure studies; and Mr. Martin A. Buckmaster three studies in pencil and in water-colour by R. Ihlee. From Mr. Herbert Wigglesworth was received a gift of seven figure studies, together with two coloured woodcuts, by the Norwegian artist, Harald Krohg Stabell.

Eighteen water-colour drawings of Egyptian temples by Miss F. Anna Lee were presented by her to the Museum collections. The design, in pen and wash, for the tomb of St. Cecilia in the church of that saint at Rome, by Stefano Maderno (d. 1636), was purchased in the sale of the Heseltine Collection. An interesting collection of one hundred drawings by Joseph Nollekens, R.A. (1737-1823), the most noted British sculptor of his day, was purchased from the Fairfax Murray Collection. The drawings are for a variety of monuments, some of them apparently stock designs, and a few busts. Many of them have the name of the purchaser inscribed upon them, and several are priced.

Mrs. Leech presented eighteen sheets of measured drawings of the Chapter House and its vestibule, Southwell Minster, by her son, William L. B. Leech, A.R.I.B.A., who lost his life in 1915 in the Great War.

The records, contained in the Department, of English Ecclesiastical wall-paintings of the Middle Ages, received an important addition in the gift, made by Mr. Charles E. Keyser, J.P., F.S.A., of a series of tracings and drawings by Philip M. Johnston, F.S.A., F.R.I.B.A., from paintings in churches, chiefly of Surrey and Sussex. The uncovering and treatment of these wall-paintings has been to Mr. Johnston a labour of love for many years, and his records of them are of great value. A copy of another fragment of early English wall-painting acquired during the year was a drawing made and presented by Mr. Martin Hardie, of fragments of 17th-century painted decoration on the walls of a room at Lily End Farm, Hormead, Hertfordshire.

Wall-painting of a later period was represented in the acquisition of the original design for the painted decoration by Sir James Thornhill (1676-1734) in the Upper Hall, Greenwich Hospital. In this painting, which was executed about 1715, George I, in the presence of the Royal Family, is represented receiving a sceptre. Sir James Thornhill has himself described the lavish allegory of his composition—"Angels, Cupids, etc., drawing the curtain, and opening the scene where his Majesty is sitting, and leaning on a terrestrial globe, as Providence descends and puts the sceptre into his hands. On his right hand is Prudence, represented by the Princess of Wales, also Concord with the *Fasces* by the Queen of Prussia. Over the king's head is Astrea with her balance returning to the Earth, which is represented by Cybele, or the Princess Sophia," and so on; allocating to each member

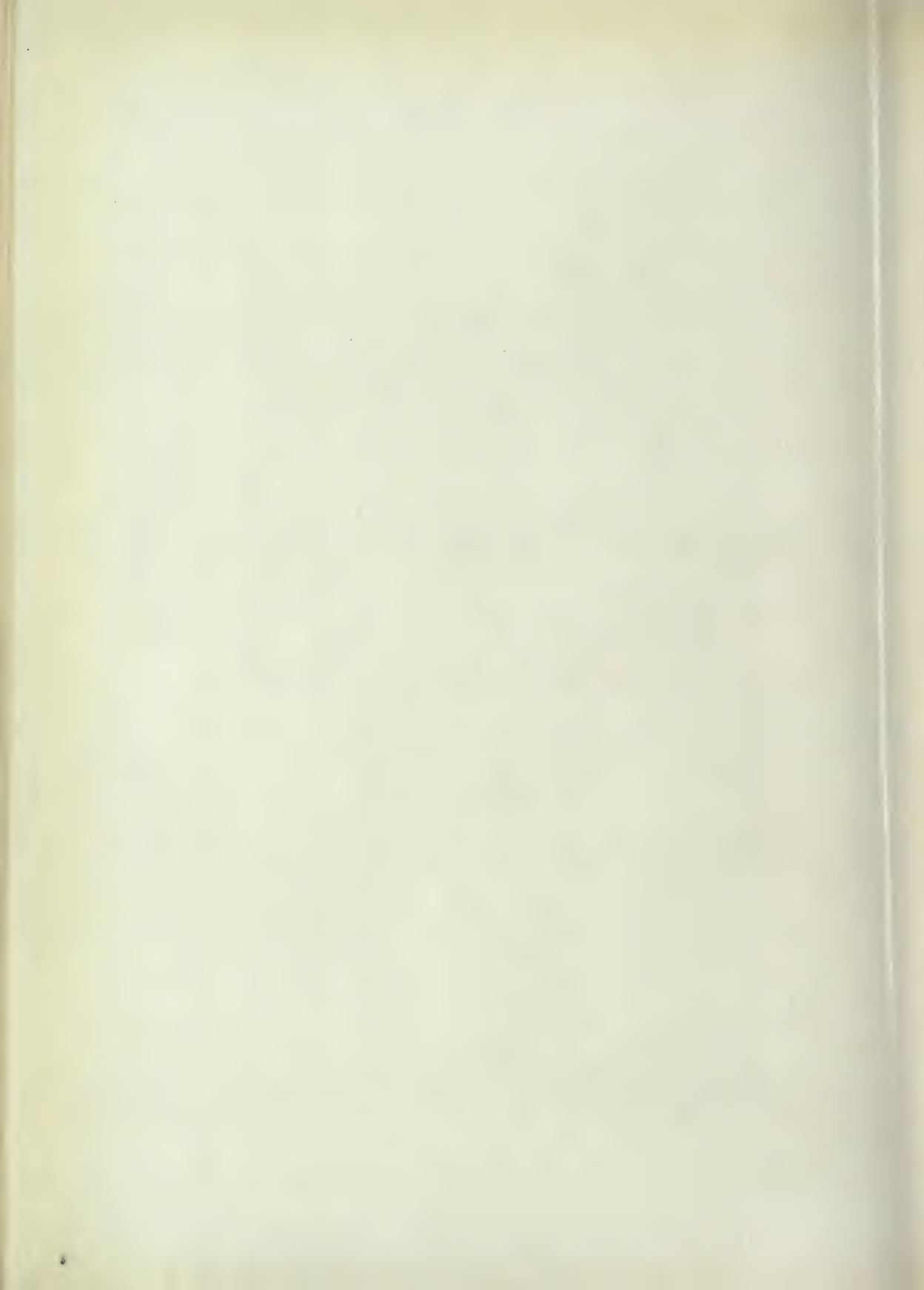
of the Royal Family a symbolic representation of a virtue or other important quality.

Six studies for the painted decoration by Frank Brangwyn, R.A., in the Great Hall of the Worshipful Company of Skinners, recording notable episodes in the history of the Company, were acquired by purchase. The records of early stained glass in the Department were strengthened by the addition of sixteen sheets of drawings by Miss Mabel Leaf of 14th and 15th-century glass in York Minster and in the Church of Holy Trinity, Goodramgate. More recent glass is represented in the designs for a memorial window in St. Peter's Church, Henfield, Sussex, and for the St. Michael memorial window in Eastbourne College Chapel, by Isobel Lilian Gloag (1865-1917), which together with figure studies and drawings for book illustration, were presented by the artist's sister, Miss M. R. Gloag. Considerable interest attaches to the design by Sir Edward Burne-Jones, Bart., for the St. Barbara window for Whitelands College, Chelsea, which was presented by the late Ernest Newton, R.A., F.R.I.B.A. This design, commissioned by Ruskin, was intended as one of a series representing eminent female saints, the glass for which was to have been made by William Morris and his craftsmen. Burne-Jones and Morris both agreed that, for the achievement of adequate results, the question of colour must be left entirely to the craftsmen who were actually making and handling the glass; and the design was therefore done in simple black and white. With this view Ruskin would by no means concur, but wished to have the design a replica of what the finished window should be. As neither party would give way, the scheme was ultimately abandoned.

The celebrated design by Burne-Jones for the decoration of the inside of the lid of the grand piano in the possession of Mr. W. Graham, was also acquired during the year (Plate 12).



SIR EDWARD BURNE-JONES, BART. Design, in coloured chalks, for the decoration of a grand piano.



A series of designs by F. Toraud, comprising upwards of three hundred separate patterns for Norwich shawls and printed fabrics, was acquired (Fig. 20). No records exist of this designer, who apparently worked from about 1810 to 1830. Many of his patterns are remarkable both in colour and design for their extraordinary similarity to ultra-modern work of this kind.



Fig. 20.

Mr. Sydney Vacher presented a little series consisting of fragments of lace, tracings, transfers, and working diagrams, to illustrate the process of preparing designs from old lace for the use of manufacturers.

Mr. L. A. Legros presented a design by his father, Alphonse Legros (1837-1911), for a decorative mask for a fountain or conduit.

A small exhibit was prepared during the year to show the development of design in letter-headings. Examples illustrating the best modern work in this direction were presented by Messrs. Sanders, Phillips & Co., Ltd., F. Gayton, G. H. Gee & Co., William Knight, Harold S. Curwen, and Percy J. Smith.

Two panels of wall-paper by John Baptist Jackson (1701-1777) were acquired, and also an album containing drawings by this pioneer of wall-paper and colour wood-block printing, which he evidently used as working material for wall-paper designs. Other old English wall-papers acquired during the year include a portion of a painted paper of about 1800, and a fragment, presented by the Rev. J. Harvey Bloom, of a paper (c. 1830) used to line a chest in the Bishop of London's Registry at St. Paul's Cathedral. Among a number of miscellaneous designs by Herbert P. Horne (1864-1916) which were acquired during the year, were five sheets of designs for wall-papers bearing the monogram of the Century Guild. A fragment of 18th-century Chinese wall-paper was presented by Mrs. Finding.

Several additions were made to the collection of engraved ornament in the Department, the principal items being purchases under the terms of Captain H. B. Murray's Bequest from the sale of the Davidsohn Collection at Leipzig during the year. They included designs for goldsmiths' work by Aldegrever, Zoan Andrea, Bartel and H. S. Beham, J. Binck, Wenzel Jamnitzer, Étienne Delaune and the Master I.B.

(4) THEATRE ART.

TO the small nucleus of old designs for stage scenery already in the Department, a few important additions were made, with a view to building up a collection to illustrate the Art of the Theatre. Prominent among them were designs by Albert Rutherston for the costume and cloak worn by Miss Lillah McCarthy as "Hermione" in "A Winter's Tale," produced at the Savoy Theatre in 1912. These, together with the design for the poster for this play, were presented by Miss McCarthy. From Mr. William Stewart a gift was received of a preliminary



HANS BURGKMAIR. Two knights at a Tournament. Pen and water-colour.

sketch and the working model for a bazaar scene in "Allah's Orchard," which he made for Mr. Arthur Hinton's production of that play. A drawing by Claude A. Shepperson, A.R.A., was acquired of a scene, designed by Hugo Rumbold, for the opera, "Le Mariage de Figaro," at Covent Garden. The Comité d'Honneur of the Roerich Exhibition, held during the year at the Goupil Gallery, presented a stage design by this artist for the Polovetzky Camp scene for Diaghilev's ballet, in the series for the opera "Prince Igor." Other items include designs for theatrical scenery by Tommaso Aldrovandini (1653-1736), Ferdinando Galli, called Bibiena (1657-1743), and Giuseppe Galli (1696-1757), purchased from the sale of the collection of Dr. Bruno Geiger. Akin to these theatrical designs was the drawing by Hans Burgkmair (1475-1531), purchased also from the same collection, of two tournament knights on horseback, with lances in rest, each wearing a crest rising from a laurel wreath, and carrying a white rabbit (Plate 13). This drawing, attributed to Dürer in the sale catalogue, is an alternative, with variation of detail, to one in the series known as "Hans Burgkmairs Turnierbuch," preserved in the Hohenzollern-Museum, Sigmaringen.

IV.—LIBRARY.

IN this Review special mention must be made of some exceptionally important temporary additions to the Library collections, the most notable event of the year having been the exhibition of illuminated manuscripts and mediaeval bookbindings, almost all of English workmanship, generously lent by the Deans and Chapters of Durham and Winchester Cathedrals, and by the Rector of Stonyhurst, from the libraries in their charge (see p. 116).

Many valuable gifts were received, but they were chiefly of modern books and photographs, and the grant available for purchases had also to be devoted almost entirely to the acquisition of new and recent works. The increased price of new books continued to be a very serious handicap, and though buying from France, Italy, Holland and Spain had been continued fairly successfully during the war, some gaps were left to be made good, in addition to great ones in the literature of enemy countries and Scandinavia. At Vienna, important assistance was given to the Library by Mr. Arthur du Cane, who presented several valuable Austrian publications and secured the supply of others at a time when ordinary trade relations could not easily be resumed. Mr. Maclagan also helped the library greatly in the same way when he visited that city in connection with the valuation of Austrian art treasures.

(1) GIFTS.

TO our small collection of manuscripts on ceramics, chief among which is the famous 16th-century treatise on the manufacture of maiolica, by Piccolpasso, an interesting addition was made by Mr. John Campbell, by his gift of a notebook of L. W. Dillwyn containing receipts of china bodies (one a

variant of the Nantgarw body) and glazes, the results of experiments at the Cambrian Pottery, Swansea, in 1815-1817. The book also contains a copy of a letter from Messrs. Flight, Barr & Barr of Worcester to "Mr. S. W." (*i.e.*, Samuel Walker), denouncing him and Billingsley for their conduct in suddenly leaving the Worcester Works and threatening to exact the penalty of £1,000 if they transgressed the bond, of which a copy follows, by communicating to, or using for, others, a secret process sold to their firm. They state that they had heard that he (Walker) was "about forming some sort of connection with . . . Messrs. Dilwyn and Bevington, Potters of Swansea . . . to make for them a composition, the principles of which are similar to the one for which we paid you a high premium."

To the Library's considerable collection of editions of early treatises on miniature painting, three were added by Mr. Francis Wellesley's gift of: *Escole de la mignature* [By C.B.], Nouvelle édition, Rouen, 1694, and *The art of painting in miniature* (translated from this French work), 2nd edition, London, 1730, and 5th edition, London, 1750. Mr. Wellesley presented several other books on the same subject for use in the departmental library of the Department of Paintings, there being already copies of them in the central library.

Several owners of collections of works of art gave copies of catalogues of them, finely produced, in limited editions, for private circulation. Such catalogues are always accepted with much pleasure, as they are constantly useful both to the Museum staff and to students working in the Library. Among those received during 1920 may be mentioned: from the Duke of Portland, the catalogue by Messrs. G. R. and H. W. Harding of ornamental furniture, works of art and porcelain at Welbeck Abbey; from Sir Otto Beit, the catalogue by Messrs. A. Van de Put and Bernard Rackham, of his collection of pottery and porcelain; from

LIBRARY (*Gifts*).

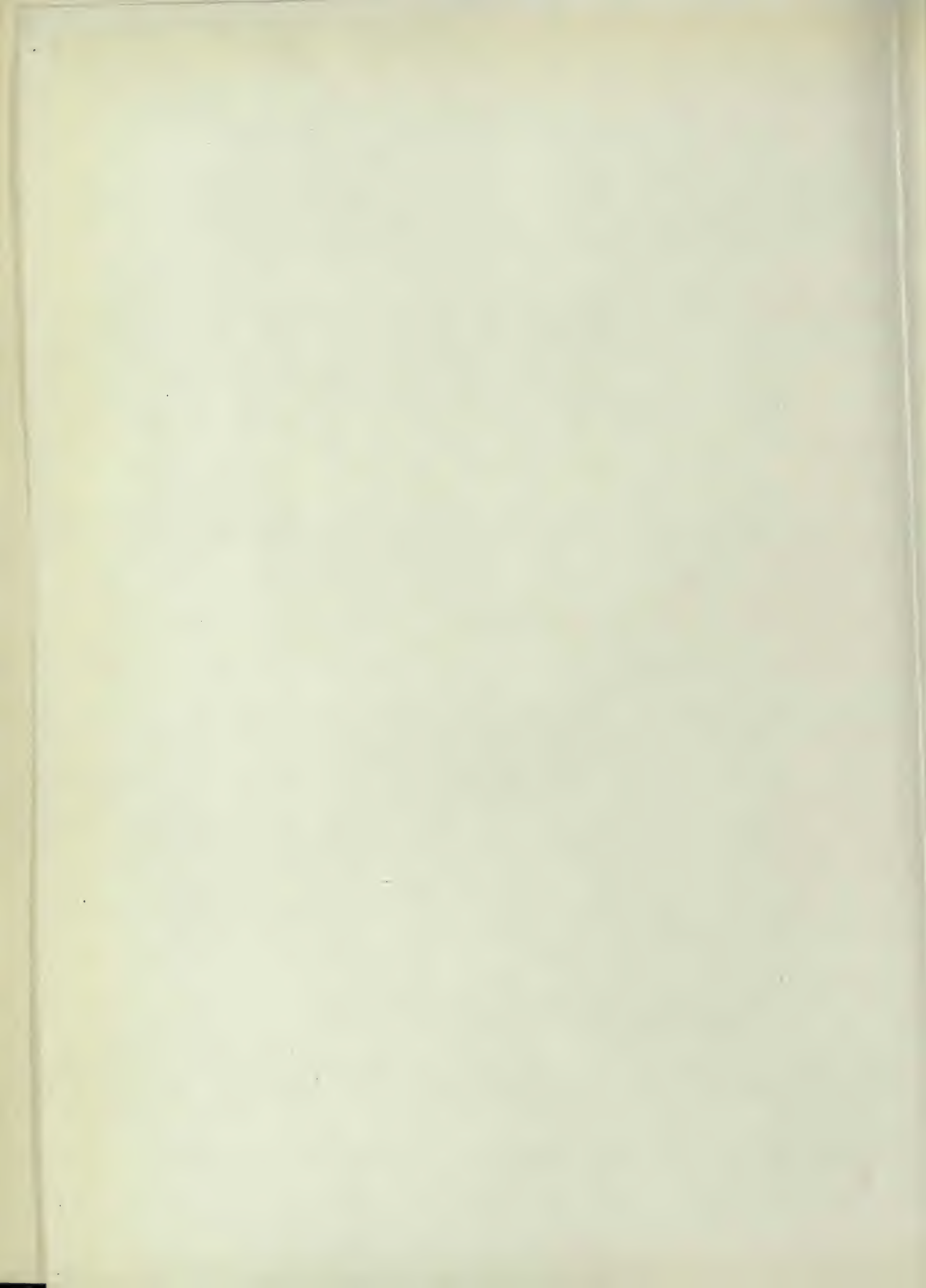
Mr. and Mrs. C. P. Taft, of Cincinnati, the catalogue by Mr. M. B. Brockwell of their collection of paintings ; from Monsieur Dikran Kelekian, the catalogue of his pictures of the modern French school ; from Mr. A. F. Stewart, the catalogue, by Mr. R. G. Watkin, of paintings, drawings and prints in his collection ; and from His Imperial Highness Prince Yi, three valuable volumes of photographic reproductions of objects in his Household Museum at Seoul.

Other important privately printed books presented to the Library were : Memorials of the Goldsmiths' Company, by Sir Walter S. Prideaux, given by the Worshipful Company of Goldsmiths ; Erasmus, humanist and painter, by Mr. M. B. Brockwell, given by Mr. Edward A. Faust, the owner of the picture on which it is mainly based ; the catalogue of the second annual official loan exhibition of French art at New York (in 1919), given by the French Institute in the United States ; the works of Ambrose McEvoy, in two volumes illustrated with photographs mostly by Mr. P. Laib, given by Mr. Claude Johnson, who edited the book ; Lord Howard of Effingham and the Spanish Armada, with exact facsimiles of the Tables of Augustine Ryther and the engravings of the hangings of the House of Lords by John Pine, with an introduction by Mr. H. Yates Thompson, issued and given by the Roxburghe Club ; and Cellae Trichorae and other Christian antiquities in the Byzantine provinces of Sicily, with Calabria and North Africa, including Sardinia, Vols. I and II, given by the author, Mr. E. H. Freshfield, F.S.A.

A gift of considerable interest as a specimen of illumination, carefully executed by amateurs, ladies, whose work shows the influence of Owen Jones, is a copy of Pickering's fine edition of the order for the administration of Holy Communion, of 1884, decorated by Mrs. Fuller, Miss Barclay and Miss E. Barclay. This was presented by Evelyn, Countess Bathurst.



SIDE OF A BOOK COVER. Persian; 17th century.



(2) PURCHASE.

AMONG the few objects bought, other than new and recent books, may be mentioned two Persian book-covers of the 17th century, decorated with gold outline drawings of animals,



Fig. 21.

birds, trees and clouds in the style of those used to adorn the margins of fine manuscripts. They have also sunk centre and corner ornaments, adorned in the one case with decorations in relief on a gold ground, in the other with white cut and pierced work on a black ground. The side of the latter work, reproduced on Plate 14, shows strong influence of Chinese art in the dragon on the left, and in the portrayal of clouds. To the collection of lettering and writing pattern books in the Library was added: T. Watson, a copy book . . . adorned with a whole alphabet of great letters . . . by T. W. and others, containing an engraved title by J. Sturt and twenty-six

other plates, some signed by W. Elder. It dates from about 1680. A page of it is reproduced in Fig. 21.

Especially notable among the recent books acquired were two privately printed volumes on the Georges Hoentschel Collections, with introduction and notices by M. André Pératé, the subjects being Emaux du XII^e au XV^e siècle, and Ivoires, orfèvrerie religieuse, pierre. Both volumes were printed at Paris in 1911.

(3) PHOTOGRAPHS.

AMONG accessions to the Photograph collection were included a gift of 702 prints of furniture and other objects of art in the collection of the late Viscountess Wolseley; 1,018 photographs of architecture, presented by Frank E. Spiers, Esq.; an album containing 128 photographs of Indian costume and architecture, presented by Messrs. Chesterton & Sons; and 298 photographs of architecture, mainly in France and England, made by Sir Alexander Binnie, M.I.C.E., and presented by Miss Mary Binnie. 272 reproductions of miniatures and drawings in the Wellesley Collection (161 of which were given by Francis Wellesley, Esq.) were added to the collection; and Professor Arnold kindly lent an interesting series of negatives from an Arabic MS., for prints to be made from them for the Library. The purchases included 129 photographs of architecture, sculpture and woodwork, part of a large series from churches and church furniture in the West Midland Counties; a set of first-proof reproductions in colour of Detmold's Drawings from nature; 104 photographs of architecture, sculpture, etc., in Austria; and examples of the Ganymède Publications d'Art, and of the publications of the Marées-Gesellschaft. Official photographs added to the collection included a set of 146 prints of the early stained glass in Canterbury Cathedral, and 40 photographs of miniatures in the Monypenny Breviary, a French MS. of the late 15th century.

V.—DEPARTMENT OF METALWORK.

IN respect of additions to the collections of the Department, the year was notable for the splendid gift from Mrs. Leopold de Rothschild and the very important bequest of the Dowager Lady Wolseley, both noted below.

(1) GIFTS.

THE history of the magnificent altar-cross of rock-crystal and silver-gilt enriched with enamel, attributed to Valerio Belli of Vicenza, acquired by the Museum in 1864 and previously in the Soltykoff Collection, so far as it is known was published in the *Burlington Magazine* in 1906.¹ Its curious mutilation and reconstitution were then described, and it was shown that the candlesticks belonging to the same set of altar-furniture were in the collection of the late Mr. Leopold Rothschild, having been recognised in an exhibition to which they were lent. On succeeding to their possession Mrs. Leopold de Rothschild, appreciating their artistic importance, most generously presented the superb pair of candlesticks to the Museum in order that they might be united for good with the altar-cross, the principal piece of the group. The national collection has thus become possessed of a set of works of the goldsmith's art in the early part of the 16th century which represent the Italian Renaissance at its best. The illustration (Frontispiece) gives some idea of their singular beauty of proportion and severity of outline. Only a close examination of the objects themselves reveals the exquisite finish of detail and charm of colour of the whole group. The nation is the richer for the lesson in artistic taste thus provided, as well as for the example of public spirit afforded by so splendid a gift.

¹ Vol. IX, p. 124. A further discussion of it will be found in Vol. XXXVIII, p. 100, 1921.

Miss Kathleen M. Delaney gave two interesting specimens of Limoges champlevé enamel on copper, a small altar-crucifix and a cruciform plaque from a larger one, both of the 13th

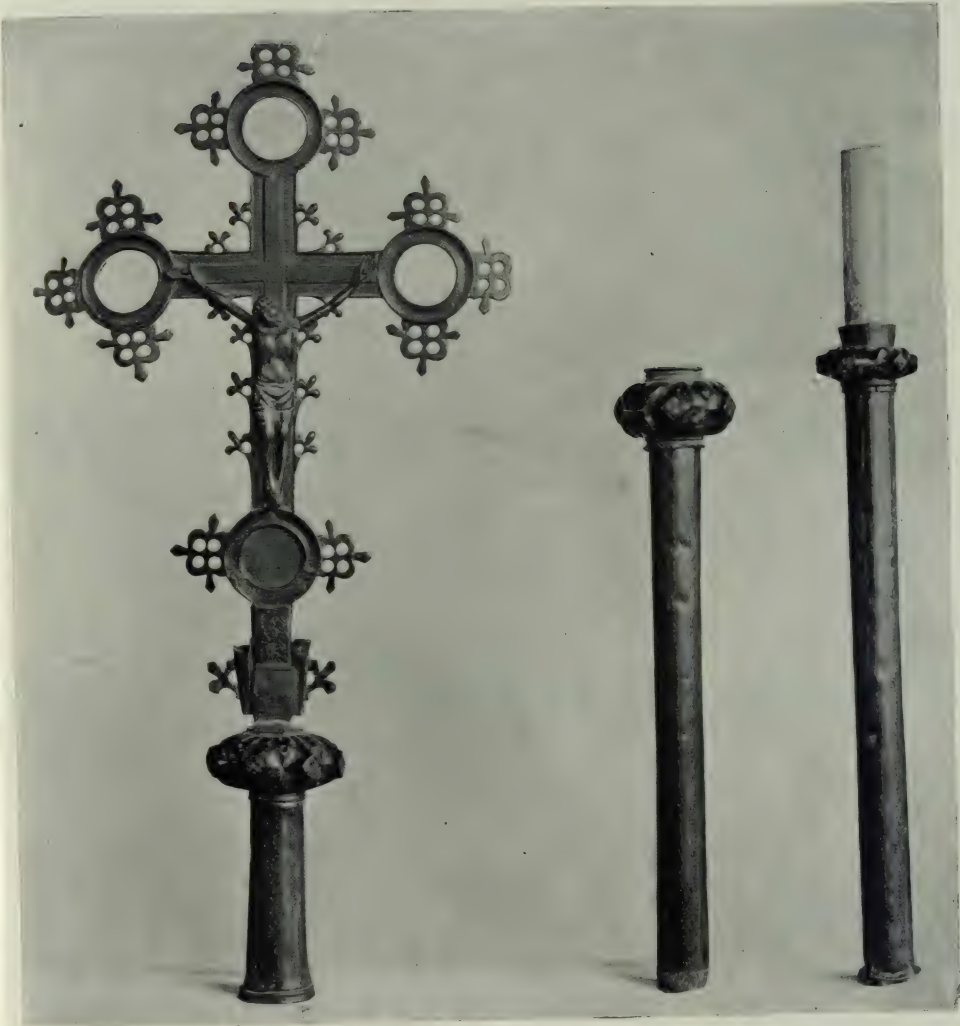


century. The latter is of exceptional interest in the central figure, which is rendered with unusual dignity, being repoussé in the same sheet of copper as forms the ground of the plaque, a very rare method of work in Limoges enamels. (Fig. 22.)

An object of considerable interest to students of ecclesiastical art was presented by Dr. W. L. Hildburgh, F.S.A., an English processional cross with its staff, of pre-Reformation date. (Plate 15.) It was bought by the donor in Spain, whither it was probably conveyed not long after being made, since it obviously dates from the early part of the

16th century, immediately before the Reformation which put such ornaments out of use in this country. It is made of

Fig. 22.



LATTEN PROCESSIONAL CROSS WITH STAFF. English ; early 16th century.

GIVEN BY DR. W. L. HILDBURGH, F.S.A.

latten, the mediaeval alloy equivalent to brass, and so far as is known it is the only example of an English processional cross, out of many of this type still remaining, which preserves its staff.¹

A charming little silver tankard bearing the Norwich hall-mark for 1642-3 was presented by Mr. Leonard Charles Price. It has the plain body and the nearly flat lid of tankards of the period, but is remarkable in having a small curved tubular spout rising from the bottom to the lip. (Fig. 23.) As might be expected, it

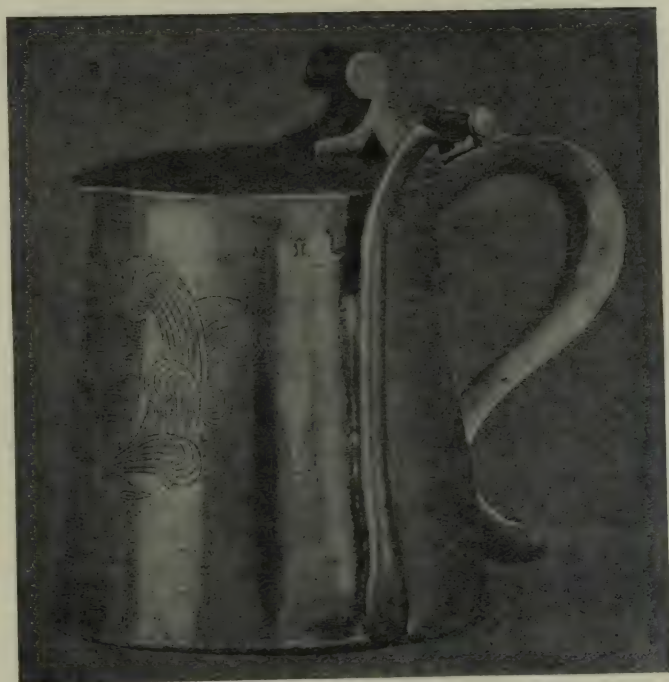


Fig. 23.

has been suggested that this spout is an addition to the original design, but this is by no means certain. A similar spout is found in a two-handled silver porringer of the year 1640-1, at present on loan from Colonel Carr-Ellison, and on others of 17th-century English Delft ware in the Museum

¹ Three other English crosses of the kind are in the Museum, two of them shown in the same case with the newly acquired example, and with one of them is the stand used for placing the cross on the altar, when not being carried on the staff. A latten staff assumed to have belonged to a cross is said to be in use in Claypole Church, near Newark, to support the pulpit-desk. (See Murray's *Guide to Lincolnshire*.)

collection. Such a spout was no doubt provided to get below the curd in drinking posset or syllabub.

A fine example of an English wrought-iron gate of the 18th century, formerly on loan from Sir William Geary, Bart., was acquired by an arrangement made with the Office of Woods and Forests, under which the gate became the property of the Museum. It is a light and graceful piece of work in remarkably good condition, and helps to remedy the notable lack of the larger examples of English ironwork in the Museum. (Plate 16.)

Mr. H. B. Hudson enriched the collection of Sheffield Plate, now a very important one, by the gift of six attractive pieces—two frames of egg-cups, two cruet-stands with cut-glass bottles, and two oval toast-racks of very fine workmanship. By the wish of the donor these pieces are at present shown with the group of Sheffield Plate exhibited on loan from Miss M. B. Hudson. Mrs. A. D. Maclean gave a knife, fork and spoon of silver-gilt, beautifully engraved with foliage, in a shagreen case. The fork bears the Paris hall-mark for 1681-2; the knife has had an English steel blade of the 18th century substituted for the original.

Other gifts to the Department include a silver pap-boat of 1752-3, presented by the children of the late William F. Foster; a chatelaine of cut steel and silk, late 18th century, from Miss Edith M. Wilkins; a pair of silver sugar-tongs, rat-tail pattern, with pricker, of the first half of the 18th century, from Mr. T. B. Clarke Thornhill; a wrought-iron spit-jack of the 17th century from Coleford, Gloucestershire, given by Mr. J. J. Dodgshon; a tinned iron kettle-stand, late 18th century, from Mr. John Lane; a steel dagger, Italian, late 16th century, from Mr. Rinaldo Werner; steel snuffers, English 19th-century work, from Mr. J. Hall; a flint-lock



WROUGHT IRON GATE. English; 18th century.

pistol, Spanish, second half of 18th century, from Mr. A. S. Reade ; two silver spoons of 1732 and 1766, given in memory of the late James Dyer Tremlett ; a gold scarf-pin, with head formed as a skull, of enamelled gold and a baroque pearl, given by Colonel D. H. Colnaghi ; a standing silver lamp, Maltese work of late 18th-century date, given by the same donor in memory of his mother, Lady Colnaghi ; a pewter tea-caddy, late 18th century, from Mr. René de l'Hôpital ; a pewter inkstand, late 18th century, and a Dutch copper kettle of the 18th century with stand and lamp, from Mrs. Reynolds ; a tall coffee-pot, French "Sheffield Plate" of the Empire period, from Mr. Louis C. G. Clarke ; a half-pint pewter measure, from Miss J. Clarke ; and a pair of Italian iron wafer-tongs of the 16th century, together with a group of small objects in iron and bronze, including escutcheons, nails, bolts, etc., mainly Spanish, given by Dr. W. L. Hildburgh, F.S.A.

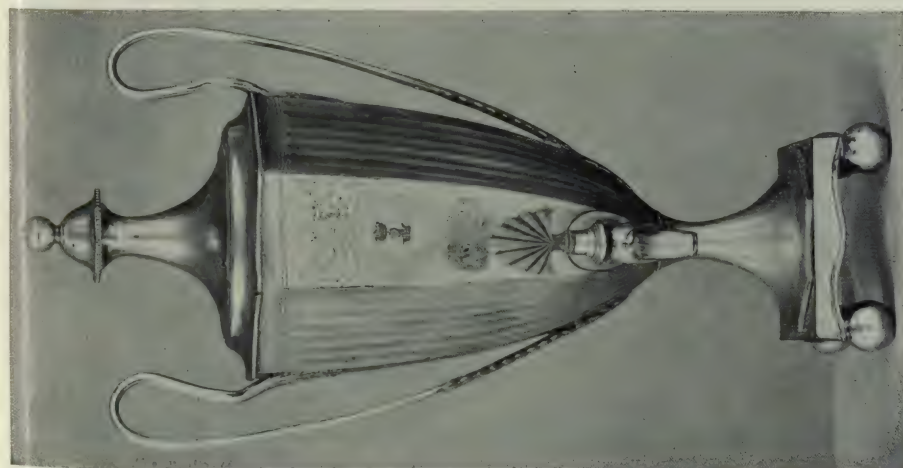
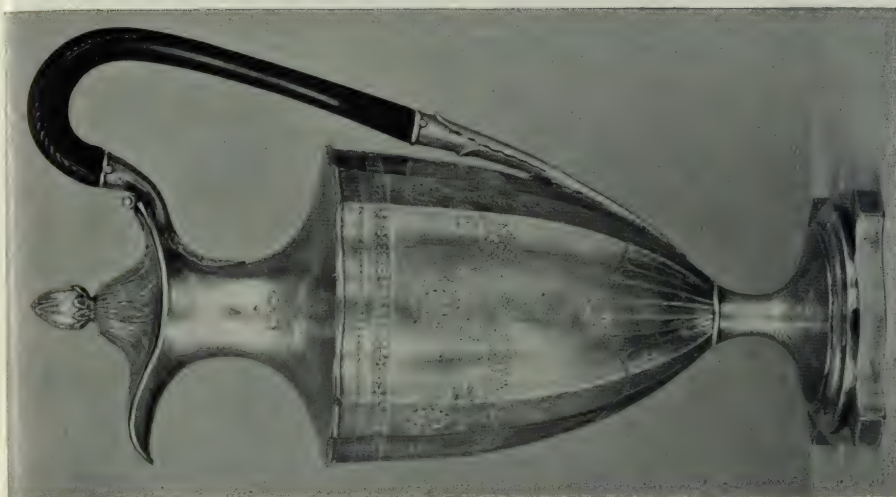
Gifts to the Oriental branches of the collections include several Chinese bronzes of Ming date, among them a pair of large seated figures of Buddhist divinities, given from the collection of the late Sir Ratan Tata by his widow. A small recumbent figure in painted bronze, representing the *Parinirvâna*, the Buddha about to enter Nirvâna, is the gift of Messrs. Goodall & Co. A vase with figures in high relief of the twin Gods or Spirits of Harmony (*Ho-ho-rh-hsien*), and a square mirror on which a poem in raised characters of *ling* type forms the ornament of the back, were found by the donor, Dr. Alfred J. Lennane, on the site of the tombs at Nanking. The vase is dated in the reign of Hung Wu (1368-1398), first Emperor of the Ming dynasty, and the mirror is evidently contemporary.

A Japanese dagger given by Mrs. Cartwright shows the interesting feature of lacquer treated in imitation of iron for

the *fuchi-kashira* and other mounts, and of a closely wound cord wrapping for the hilt. Mr. T. B. Clarke Thornhill gave a padlock shaped as a prawn, in iron with elaborate silver wire inlay, and several other small but useful examples of Japanese fine metalwork. Welcome additions to the Japanese sword-furniture series are provided by a couple of guards, one in simple pierced iron, the gift of the Rev. A. S. Hewlett, the other in shibuichi with rich polychrome (*iroye*) incrustation of various metals and alloys, given by Major D. L. Blumenfeld. Two small cast-iron kettles, the gift of Mr. T. H. Russell, are useful additions to a series showing the artistic possibilities of an unpromising material as applied by the Japanese to an object of humble domestic use. One of them is of melon form, the other displays ornament recalling the archaic bronzes of China.

(2) BEQUESTS.

A magnificent collection of old Sheffield Plate, formed during a long period of years, was bequeathed by the late Dowager Viscountess Wolseley. It includes considerably over two hundred pieces of all periods of this important artistic manufacture, from the earliest to the latest, but is especially notable for several exquisite examples of the finest quality, produced about 1770-1780 when this work was at the zenith of its achievement both in design and workmanship. Two of these are illustrated, a tea-urn of the refined quasi-classical style with which the name of Adam is associated, and an equally graceful hot-water jug chased with floral ornament. (Plate 17.) By the addition of this collection the Museum exhibit of Sheffield Plate is raised to a very high level and has become fairly representative of all the chief varieties of style and workmanship. An entire room in the eastern cloister of the South Court has now been devoted to it, and anyone



SHEFFIELD PLATE URN AND HOT-WATER JUG. English; about 1780.
BEQUEATHED BY THE DOWAGER VISCOUNTESS WOLSELEY.



COPPER-GILT HEAD OF A CROSIER. From Hyde Abbey, Winchester.
English ; early 13th century.

FRANCIS REUBELL BRYAN BEQUEST.

desiring to become acquainted with this charming old English art will here find ample material for enjoying its productions and forming a just opinion of its merits.

A sugar-bowl and cover of the year 1753-4, an admirable example of English rococo in silver, which was exhibited in the Museum on loan for many years, was bequeathed by Mr. Charles Bartholomew Farmer, a friend of the Museum who in his lifetime enriched the collections with many gifts.

An acquisition of great interest was purchased under the bequest of the late Francis Reubell Bryan. This is a crosier-head of gilt-copper decorated with foliage, English work of the early part of the 13th century, dug up on the site of Hyde Abbey, Winchester, in excavating the foundations of the new jail about 1788. (Plate 18.) It was found lying at the head of a stone coffin and was doubtless the crosier of one of the abbots of Hyde, buried with him. A piece of the wooden staff which remained inside the stem of the crook, now preserved separately, has been removed in order to admit a rod for support, and a necking which was lost has been renewed in wood. Otherwise the work is entirely unrestored and except where corroded by moisture from the interment is in fine condition, the magnificent gilding as brilliant as when it was made. This beautiful and extremely rare example of English mediaeval art is an addition of first-rate importance to the collection of ecclesiastical goldsmiths' work.¹

In the Oriental collections a pair of circular plaques of cloisonné enamel, each depicting a dragon in vivid colours on a black ground, were bequeathed by Mr. C. A. Heimann. They are Japanese work of about 1890.

¹ An interesting comparison is offered by two slightly earlier examples and a fragment of one almost contemporary, found in the graves of bishops of St. Davids. See *Archæologia*, LX, Plate 53. For the discovery of this crosier, see Milner's *History of Winchester*, 1798, II, p. 227. The destruction of the remains of Hyde Abbey about 1788, when the grave of King Alfred was desecrated and his bones scattered, is dealt with in *Archæologia*, XIII, 1800, p. 310.

(3) PURCHASES.

A STANDING case of ivory inlaid with silver wire and coloured lacquer, containing six small knives and a fork, was acquired

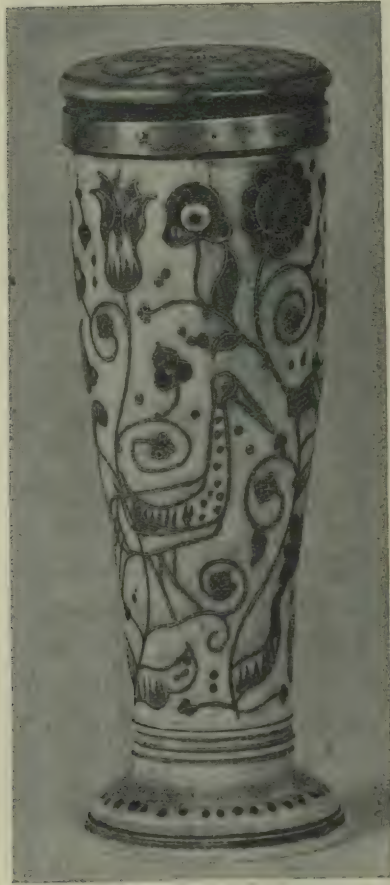


Fig. 24.

by purchase. It is shown by its pretty floral designs to be English work of Charles II date, and was purchased by its late owner from a dealer in Switzerland with the history of having come from an old house in England. (Fig. 24.)

The year's purchases also include two pieces of silver, a plate of eight-pointed shape with engraved decoration, made by Pieter Francke of Ghent in 1622, and a finely pierced cruet-stand for two bottles, Amsterdam work of the year 1743. An Elizabethan communion-cup and cover of the familiar type, engraved with bands of arabesque foliage, is interesting as being executed in gilt copper instead of silver.

The collection of jewellery has been enriched by a beautiful gold ring, with filigree and granular decoration, found in the moat of Meaux Abbey, Yorkshire. It appears to be Anglo-Saxon work of about the 9th century.¹

Another gold ring, to wear on the thumb, engraved and originally enamelled, was found in the garden of Llandulas

¹ Described by H. Clifford Smith in *Proceedings of the Society of Antiquaries*, March 11, 1920.

Rectory, North Wales. It is set with a late Roman sard intaglio and is obviously English work of the second half of the 16th century. A silver-gilt chain of links in the form of the letter *u* was acquired with the history of having been in the late owner's family in Scotland for several generations. But the pendant with which it is hung, added in the 18th century, is of strongly German character, and it seems probable that the chain too is of German origin. It doubtless dates from the 16th century, and it has been suggested, from the form of the links, that it may have been made for a Guild of St. Ursula.

A Flemish bell by a famous founder, Jan van den Eynde, of Antwerp, dated 1550, is a good example of bronze casting, with decoration of an Annunciation group, inscriptions, etc.

The collection of ironwork has been enriched by a portion of an oak door from Dunnington Church, Yorkshire, decorated with wrought-iron hinge-work of the 14th century; a French iron casket of the 15th century, with arched top and decoration of pierced Gothic tracery; an unusually fine example of a coffer covered with cuir bouilli elaborately mounted in iron, Flemish work of about 1500, as is shown by the mottoes which occur among the incised decoration of the leather; and a cast-iron stove, English work of late 18th-century date from Compton Place, Eastbourne—a valuable proof that such an object need not possess the ugliness we are too much accustomed to associate with cast iron.

In respect of Oriental work, the dispersal at auction of several important collections of Japanese sword-furniture during the year offered opportunities for acquiring a number of fine examples for the Museum series, selected with a view either to completing or to improving some of the groups into which it is subdivided. Among the pieces secured from the Matt Garbutt Collection are a copper guard sketchily inlaid with

large gourd-leaves in shakudō, Umetada work of about 1700, and one in iron, by Sunagawa Masayoshi (about 1800), depicting three "sacred tortoises" with their spreading hairy tails, a work of unusually perfect finish.

The sales of Colonel Gaskell's Collection yielded several pieces of much beauty and technical interest. A guard of grained leather over an iron core bears an inscription in gold lacquer; one in shakudō, enriched with "chip-carved" pattern and gold inlay, by Kuwamura Katsuhisa, is that rare thing, a signed specimen of the Kaga school. Another rarity from the same source is an iron *tsuba* with lotus-leaves inlaid in fused white alloy (*sawari*), Kameyama work, 18th century. Good Murakami work of the same period is seen in two guards, one of shakudō inlaid with gold, silver, and lacquer in a design of a garden scene, the other in copper with inlay representing six fans showing various designs on their mounts. A small shibuichi guard reproduces almost exactly the details of a drawing of Dutch leather in the *Sōken Kishō*, a famous Japanese work on craftsmanship published in 1781.¹

Other Gaskell pieces include a copper guard richly inlaid in coloured metals with three butterflies, the whole surface being of *nanako* granulation carried over the inlay—part of a complete set formerly in the W. L. Behrens Collection; also a shibuichi guard with *kodzuka* to match, each inlaid with the bride's procession in the fairy-tale of the Fox's Wedding, two simple but extraordinarily vivid pieces of drawing. Signed work by the Sendai makers is rare, and a shakudō guard with the name of Kiyotada of that city is further interesting as being decorated with inlay in the Murakami or Kaga style.

A useful little group of Japanese objects acquired from another source includes a brass finger-plate or ornamental plaque for the jamb of a large screen or wall-panel of a room.

¹ A Japanese clock reproducing a similar design on its dial-plate was described in the *Review* for 1912, p. 47.

It is charged with the "nine star" badge of the Hosokawa, lords of Higo province, and is signed and dated by Gimpei, "engraver to the Hosokawa house," 1839.

Five circular hand-mirrors of speculum alloy, from excavations in Korean burials of the 9th century, were obviously importations into that country, three of them—variously decorated in the usual low relief with geometric diaper (*shippō*), *fūchō* birds and floral ornament—being Japanese of the Fujiwara epoch (7th to 11th century); the others, charged each with a pair of dragons, are Chinese of the 9th century.

Two gilt-brass figures, one nearly four inches in height, the other over two feet with its tall pedestal, display the perfection of workmanship and finish applied to such objects by the Chinese metalworker during the Ch'ien Lung period (18th century). The former represents an enthroned Emperor (?), the latter a sainted being (*Bôdhisattva*) seated on a hemispherical lotus throne rising above a six-sided base, and provided with a separate throne-back composed of two dragons supporting a circular halo (this last restored in gilt wood).

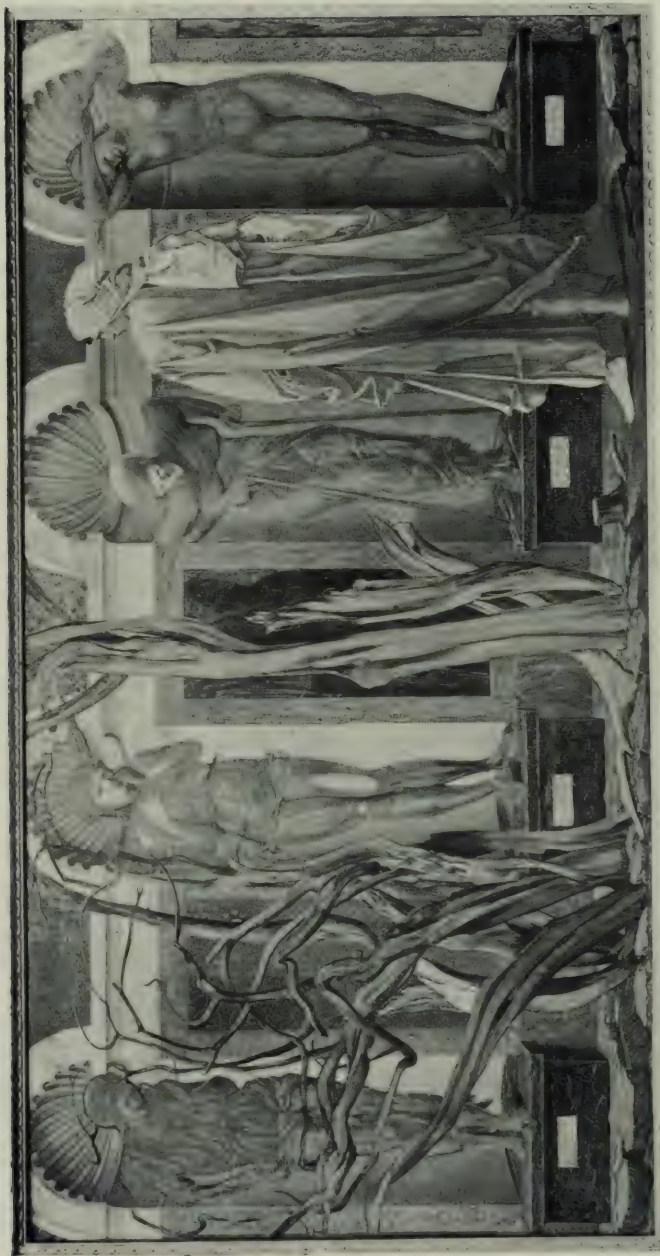
VI.—DEPARTMENT OF PAINTINGS.

(1) OIL PAINTINGS.

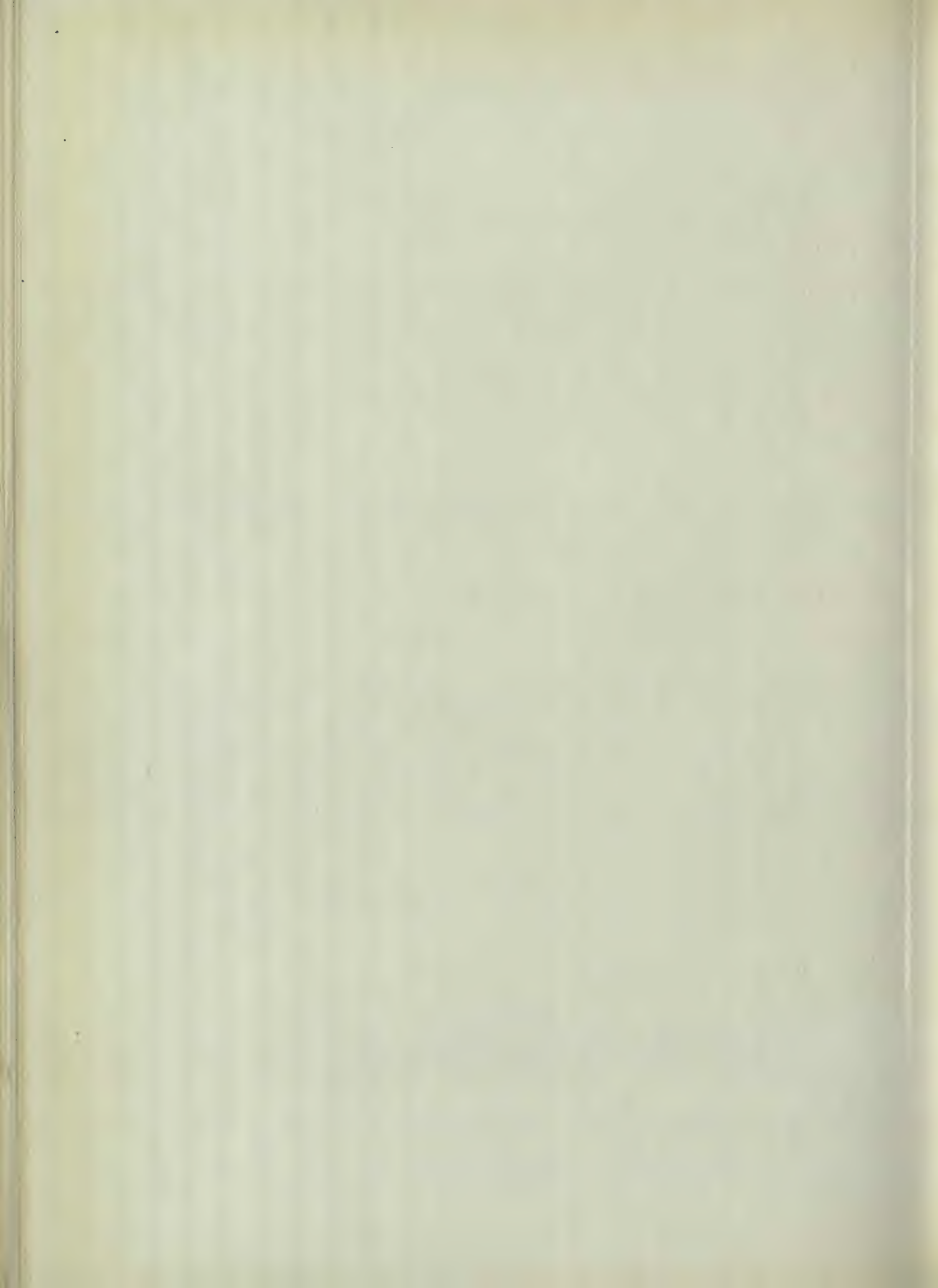
TWO large and important paintings by Burne-Jones—*A Scene from the "Roman de la Rose"* and *The Feast of Peleus*—were presented by the artist's children, Sir Philip Burne-Jones, Bart., and Mrs. J. W. Mackail. They were "got out" by Burne-Jones's assistants from his designs and partly worked over by the master himself. The first picture (Plate 19) represents the Lover arriving at a garden enclosure where are images of Eld, Hypocrisy, Avarice, Hate, Villainy, Felony, etc. The second shows a long table round which are grouped Peleus and Thetis, the Gods and Centaurs. These paintings have been hung on the staircase, Room 25, and help to form a very important assemblage of cartoons and paintings by Burne-Jones, which is supplemented by those in the adjoining Constantine Alexander Ionides Collection.

(2) WATER-COLOUR PAINTINGS, Etc.

SOME one hundred additions were made in 1920 to the National Collection of Water-Colour Paintings. They ranged from the early period of the art in this country to the present day—from a curious little magenta-skied landscape by Alexander Cozens to the modernism of Francis James, H. S. Hopwood and about half a dozen living painters. To the end of the 18th century and the beginning of the 19th belong drawings by William Alexander, Samuel Atkins, James Bourne, Charles Catton, junior, William Daniell, William Delamotte, Edmund Dorrell, A. L. Garneray (a French prisoner in England), Thomas Girtin, John Glover, William Glover, his brother,



SIR EDWARD BURNE-JONES, BART. A scene from the "Roman de la Rose." Oil painting.



S. H. Grimm, Samuel Howitt, T. Hulley, James Malton, John Nixon, William Owen, B. T. Pouncy, Dominic M. Serres and Tobias Young.

The drawing by Girtin, which was purchased for a trifling sum, must be one of his biggest works, for it measures 26 in. by 39 $\frac{1}{4}$ in. It is a view of the lake in Harewood Park, and though not one of his noblest compositions it is a good picture and affords a favourable ground for the study of his technique. The drawing by John Glover depicts a hilly landscape near Drewsteignton, in Devonshire, and is typical of his very characteristic methods of showing the play of light and shade on trees and hills. The large drawing by William Glover, his brother, is a view of Barnard Castle, and reveals the talent of an artist who is almost forgotten. (Plate 20.) The ascription is based on the signature occurring on a smaller drawing much in the Glover manner, which formed part of the same lot at a sale in 1830 and is now in the Department of Engraving, Illustration and Design in this Museum. In many respects this dignified composition agrees with the style of John Glover.

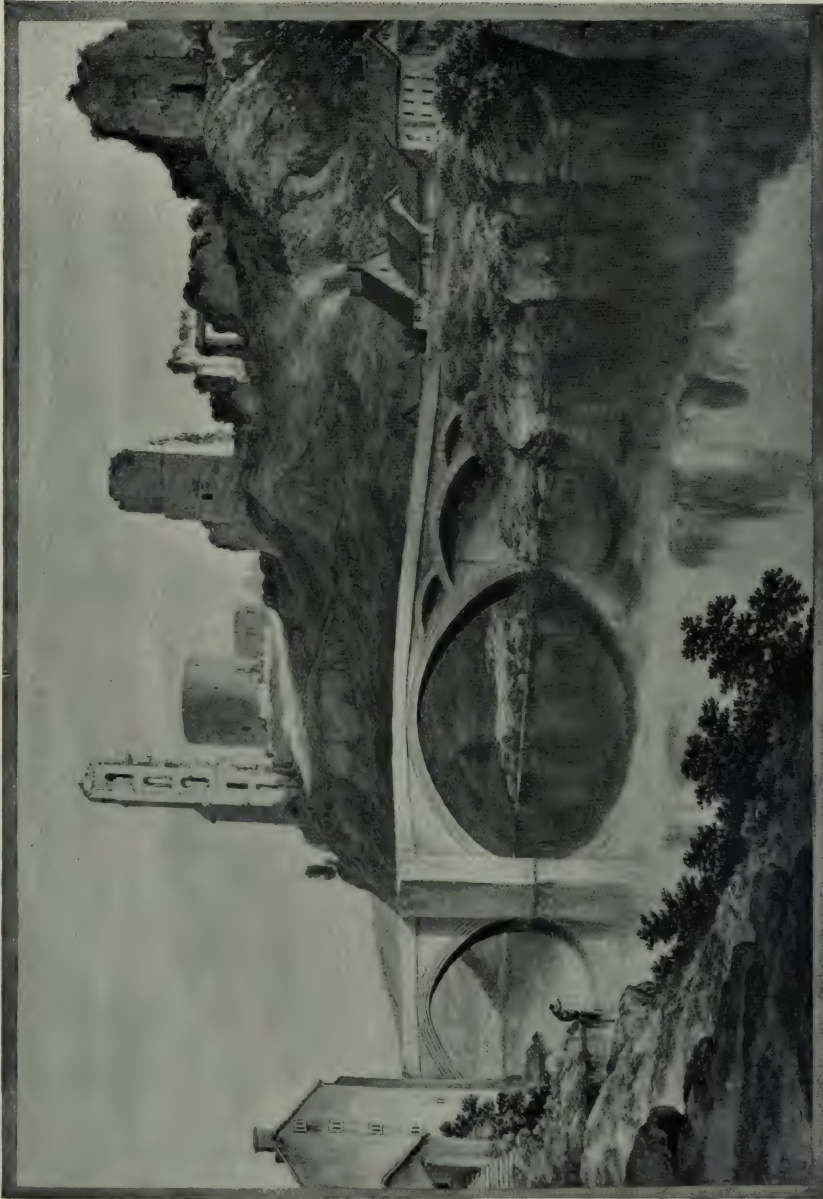
The drawing by Catton is a little view of Norwich, formerly in Dr. Percy's collection; it was made for the *Copperplate Magazine* and the engraving from it was published in 1792.

The example of John Nixon's work is *A Morning View on the Sands at Worthing*, in all probability the drawing which that clever amateur exhibited in 1808. Besides its topographical value, it is of interest as showing the strong influence of Rowlandson in the caricature-like treatment of the groups of figures. Another drawing which relates to the holiday pursuits of our forefathers is *Entrance to the Royal Old Wells, Cheltenham*, 1812, by Thomas Hulley, a Bath artist; it shows some affinity of treatment with the work of his contemporaries, T. Underwood and the Maltons. The art of James Malton,

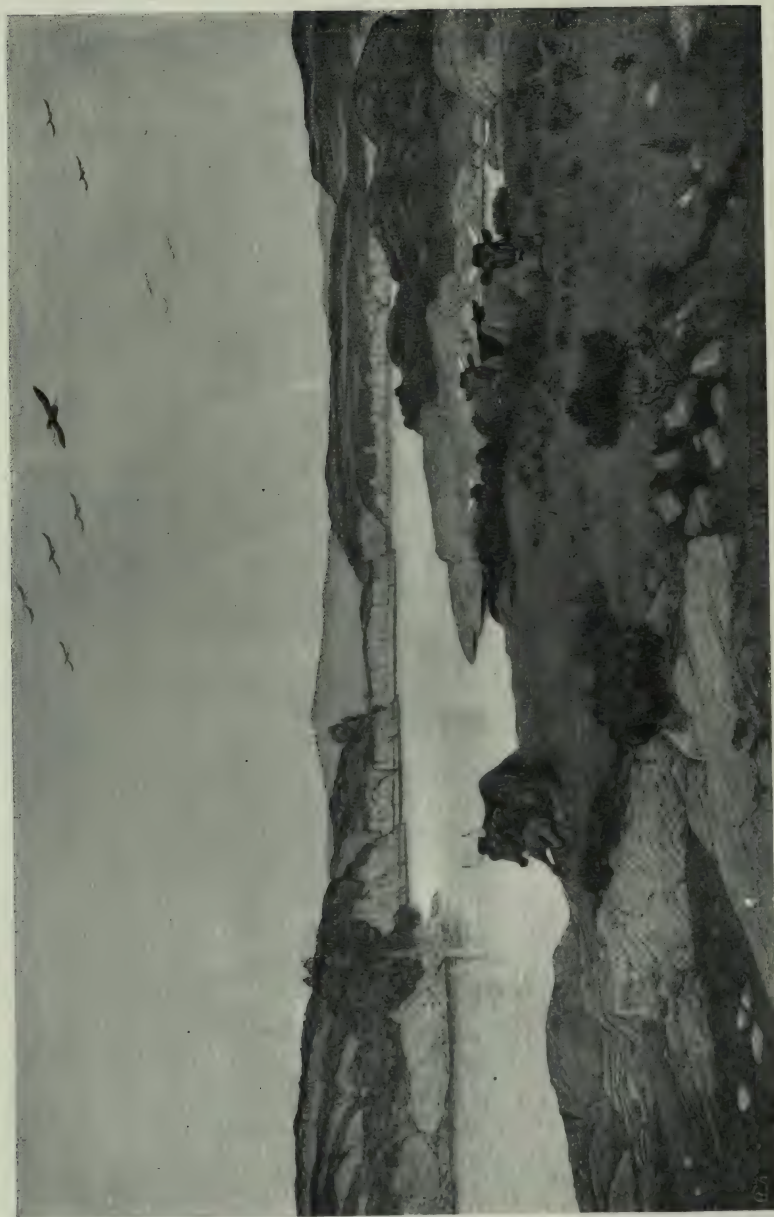
brother of Thomas Malton, junior, and, like him, one of the most accurate draughtsmen of architectural subjects, has been further represented in the Museum collections by the purchase of a small view of an Irish country house, dated 1789.

To what may be described as the next epoch of water-colour art in this country, *i.e.*, the 'twenties, 'thirties and 'forties of the last century, belong two drawings of still-life by B. R. Green, landscapes by Edmund M. Gill, James Chisholm Gooden, Samuel Jackson, W. L. Leitch, T. P. Wood, and others, and a sea-piece by Joseph Cartwright. Of the above artists, Gooden and Wood have only recently been "discovered." Little is known about Gooden. He exhibited from 1835 and was the author of *Thames and Medway Admiralty Surveys*, 1864. He was evidently a clever draughtsman and skilled in the application of his water-colour washes, though the emotion expressed in his sketches is not of the deepest. Thomas Peploe Wood was more essentially an artist than Gooden. He was the sixth son of a toll-gate keeper who lived at Colwich, near Stafford, and was born on the first day of the year 1817. His talent for drawing showed itself before he could speak plainly, and he used, as a child, to draw pictures on the pavement with burnt sticks. He was entirely self-taught in art, but early formed a collection of engravings and was much influenced by Cuyp, Poussin, Claude and Potter. He was a master of landscape composition, and his drawings show great versatility of manner and style. The small drawing acquired in 1920 is a view in Lanarkshire, in which pen outlines are skilfully used in conjunction with water-colour. T. P. Wood would probably have achieved a high reputation had he lived longer, but he died of consumption in April, 1845, at the early age of 28.

Sir Charles C. Allom gave two monochrome views of London by Thomas Allom.



WILLIAM GLOVER. Barnard Castle. Water-colour painting.



WALTER CRANE, R.W.S. Llyn Elsie, near Bettws-y-Coed, 1871. Water-colour painting.

Two sketches by J. F. Lewis, *A Cottage Interior : Watching the Pot Boil* and *A Pool and Scottish River*, from the late Lord Northwick's Collection, show a freshness and looseness of treatment which separate them in character from the highly finished pictures for which he is best known.

Mr. G. T. Phillips presented, besides two drawings by James Bourne, three¹ clever landscape compositions by an artist working about 1830-1840 who has not been identified. Three drawings by the same hand were bequeathed in 1919 by the late Mr. B. H. Webb.

The next period represented by the new acquisitions is the latter half of the 19th century. The son and three daughters of the late Mr. and Mrs. W. S. Caine gave a large and important painting of *The Return of Hiawatha*, by Arthur Boyd Houghton, which was exhibited in 1871. An unusual landscape of the same date by Walter Crane was purchased (Plate 21.) It strikes a note of classical serenity and betrays pre-Raphaelite influence. The late Miss Gertrude Emily Moss bequeathed an important example of A. W. Hunt's work, a large drawing called *Wind of the Eastern Sea*, a view of cliff and sea and sunset. A small replica was bequeathed a few years ago by the late Mrs. Harriet Barton. A little view of Tunis by A. W. Hunt was purchased.

An important series of drawings by Hercules Brabazon Brabazon was acquired, one of them being the gift of Mrs. Brabazon Combe. The work of this original amateur was hardly represented in the Museum collections before, and it was felt that the gap in the historical series must be filled, as Brabazon was one of the precursors in the use of those broader methods which of late years have had so extended a vogue. Four more drawings were purchased to illustrate fresh phases of the work of the late Sir Alfred East. East was a keen student

¹ As well as others in the Department of Engraving, Illustration and Design.

of Nature and an excellent draughtsman and painter, from whose methods many a student may learn a lesson. Examples of the art of several other recently deceased artists—Matthew Ridley Corbet, A.R.A., Henry Silkstone Hopwood, R.W.S., Francis E. James, R.W.S., Frederick William Jackson, R.B.A., and Sir Ernest Albert Waterlow, R.A., R.W.S.—were acquired by gift or purchase. Among living artists the Museum received examples by Signora Fanny Maltese, *née* Fayrer, W. Russell Flint, R.W.S., Cecil A. Hunt, A.R.W.S., James McBey, T. L. Shoosmith, R.B.A., P. Wilson Steer, Walter Tyndale, R.I., and Rinaldo Werner. The collection of foreign drawings received two additions, *Autumn on the Nidelv*, by H. K. Stabell, a Norwegian, and a *Sketch in the North*, by N. K. Roerich, a Russian.

Lady Ratan Tata presented a Japanese Buddhist temple picture, and Mrs. George Bedford a painter's zinc box of about 1830 with oil colours in skins.

The donors whose names are not mentioned above in connection with specific gifts of water-colours included the late Miss K. E. Cope, the Hon. Walter J. James, Messrs. E. P. Dawbarn, Martin Hardie, C. A. Hunt, Charles A. Jackson, H. S. Thompson, Sydney Vacher, Rinaldo Werner, and Herbert Wigglesworth, and the Royal Commissioners of the 1851 Exhibition, the Comité d'Honneur of the Roerich Exhibition, and the Fred Jackson Memorial Committee.

(3) MINIATURES.

THE collection of miniatures in the Museum was increased by seventeen items, of which all but three were portraits. The earliest is a copy of the *Noli Me Tangere* at Hampton Court attributed to Holbein, and differs from the original in slight particulars only. The miniature is on vellum laid down on



JOHN FABER THE ELDER. Admiral Sir George
Rooke. Pen-and-Ink Drawing.



DAVID LOGGAN. James Butler, 2nd Duke of Ormonde (?)
Miniature in Plumbago.



card and measures $7\frac{7}{16}$ in. by $8\frac{7}{8}$ in. The donor, Mr. Frederick Tessier, acquired it many years ago at a cottage sale in Derbyshire. It apparently dates from the first half of the 17th century, and resembles the small copies of oil paintings which were painted by Peter Oliver—such as the *Tarquin and Lucretia* after Palma Vecchio, and the *Flight into Egypt* after Titian, both in this Museum, and others at Windsor Castle and elsewhere. Another artist who painted miniature copies was Sir James Palmer,¹ but his work is quite forgotten.

To the 17th century also belongs an attractive portrait in plumbago (black-lead) on vellum by David Loggan (Plate 22), a native of Dantzic, who settled in this country and became well known for his portrait drawings and engravings, and for his views of the Universities of Cambridge and Oxford. The miniature, which was in the late Lord Northwick's Collection, is dated 1682 and is said to represent James Butler, 2nd Duke of Ormonde (1665–1745), but he seems to have left Oxford, where Loggan principally worked, in 1680. Two other portraits of the same kind were acquired, viz., those by Loggan's pupil, Robert White (1645–1703), representing William Colepepper (d. 1726) and Justinian Champneys (d. 1748), two of the gentlemen who presented the Kentish Petition at the House of Commons in May, 1701, and suffered arrest for so doing. The miniatures were doubtless drawn about this time. A pen and ink portrait on vellum (Plate 22) of the same period by John Faber, the elder (1660?–1721), was purchased with the funds of Captain H. B. Murray's Bequest. It was drawn at Chatham, the 18th August, 1705, and represents Admiral Sir George Rooke (1650–1709), who assisted in the capture of Gibraltar the previous year. A miniature by Christian Richter (1682–1732), said to represent a hitherto

¹Vertue's edition of Vanderdoort's *Catalogue of Charles I's Collection*, 1757, p. 52.

DEPT. OF PAINTINGS (*Miniatures*).

unidentified Lady Margaret Bagot, was purchased from the same funds. The only miniature by Richter previously belonging to the Museum was a male portrait. The present example is signed in front, which is rather unusual in Richter's works ; the date is 1710.

A small circular miniature by Peter Paul Lens (Fig. 25), depicting a squinting street-arab, was purchased. This artist, whose works are not infrequently met with, was previously



Fig. 25.



Fig. 26.

represented by two examples in the Museum collection. He was a son of the better-known Bernard Lens and was working about 1724-1750. He was for some time in Ireland, but few details are recorded concerning him.

A small enamel portrait of a gentleman, signed S.C., is probably by Samuel Collins (d. 1768) or Samuel Cotes (1734-1818). Two other enamels, a little landscape with figures by William Birch (1755-1834), who executed portraits of Washington, and a *Venus Sleeping* attributed to Bone, were bequeathed by the late Mr. J. G. Joicey.

An important example of the work of John Smart (1741-1811) was purchased with the funds of Captain H. B. Murray's

Bequest (Fig. 26.) It is a nearly full-face portrait of a little girl, set in a gold frame with fixtures for a bracelet. Her name was Dorothy Capper, and her father was a colonel who lived at Bungay and was tutor to the three sons of Admiral Samuel Sutton, of Ditchingham Lodge, a comrade of Nelson.



Fig. 27.

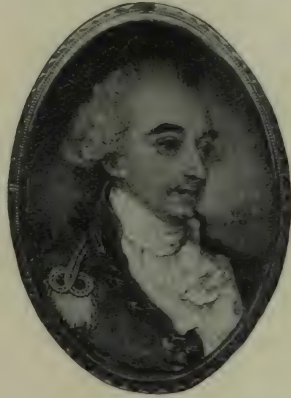


Fig. 28.

The miniature is signed and dated 1778. Smart, whose work is represented by several examples in the Museum collection, was one of the best English miniaturists. His works are frequently met with, but portraits of children by him are rare. Another miniature bought for the same collection was a portrait of a gentleman by Jeremiah Meyer (1735-1789), a German who was one of the foundation members of the Royal Academy. Meyer's style of hatching the face and drawing the eyelids in his later works is very characteristic, as may easily be seen if the miniatures are examined with a lens,

but as they are usually not signed they frequently pass as anonymous productions or are attributed to other artists.

A portrait of the Rev. Abraham Kirkpatrick Sherson, signed and dated 1792, by W. Spornberg, of Bath, is a curious work, though typical of the artist's method. It is painted on the concave surface of a piece of glass, the figure which is in profile being in red, while the background is black. Spornberg, a Swede, is usually classified with the silhouettists.

A pair of miniatures by Samuel Shelley (1750?–1808?) were purchased to increase the representation of that excellent artist's manner. The portrait of a gentleman is signed at the back; that of the lady (Fig. 27) serves to confirm the ascription to Shelley of a fine portrait of a little girl in the Salting Collection which was received as an anonymous work.

Examples by two artists not hitherto represented in the Museum were acquired, viz., a portrait of a Mr. Harriott, ascribed to Diana Hill (Fig. 28)—it is signed and dated 1786—and a portrait of a Dr. Moss, alleged to have been a physician to George III, by Thomas Peat. Diana Hill exhibited in 1785 and may have gone to India; Peat was exhibiting 1791–1805, but the lives of both artists are very obscure. Their work belongs to a period when the art of miniature painting attained great excellence, and though they were not in the front rank their work reached a fairly high standard.

VII.—DEPARTMENT OF TEXTILES.

THE generosity of donors to this Department must again be recorded.

The bequests include a rare specimen of "Opus Anglicanum" and a collection of European and Chinese fans.

The renewal of the Purchase Vote has made it possible to acquire some important tapestries, carpets and embroideries.

(1) GIFTS.

A fragment of a 16th-century Spanish carpet with a floral wreath on a red ground was given by Mr. J. Spier.

A selection from the collection of costumes formed by the late Miss Kathleen Dawson of Chelsea was given by her sister, Miss Marion Dawson. It covers the period from the middle of the 18th century to about 1830, and it includes an overdress with stomacher and petticoat of silk brocade of the period of Louis XVI, a set of costumes for gentleman, lady, boy and girl, dating from the first quarter of 19th century, and other important specimens.

Two examples of the brocade dresses worn in England at the third quarter of the 18th century were received from Miss H. L. Greenfield and Mrs. Lintorn-Orman respectively. One is of silk damask brocade with sack back, and the other, which is of Spitalfields weaving, has a petticoat of quilted blue satin. A dress of pale green woollen stuff with pink satin piping and blonde lace trimming was given by Miss L. C. Read; it dates from the reign of George IV (1820-1830). Another dress of the same period in striped yellowish silk with pleated trimmings was presented by Mrs. Whiteway, who also gave an embroidered silk waistcoat of the third quarter of the 18th century. A wedding dress of white satin, with skirt cut to

cover a crinoline, was received from Miss H. Bousfield ; it was worn in 1841. Mr. Frank Raw gave a crinoline of black and white linen over a framework of steel hoops. With it was sent a child's frock of printed woollen stuff, dating from the first half of the 19th century. A printed cotton dress of the first quarter of the same century was given by Mrs. Finding, who also gave a silk ribbon woven by Kemp, Stone & Co., of Spitalfields about sixty years ago. Mrs. Evans gave two baby's cotton frocks with white embroidery and "broderie Anglaise" (one of them worn in 1856), together with a number of sleeves, collars and other articles of costume belonging to the first half of the 19th century. Mrs. Luke gave an embroidered cotton robe for an infant and a child's muslin dress, both of the early part of the 19th century. Part of a set of baby clothes with "hollie-work" insertions, made about fifty years earlier, was received from Miss D. F. Scott. Miss Mary Eaton presented two pairs of baby's gloves in muslin, silk and bobbin lace, English work of the early 18th century.

Miss Edith M. Wilkins gave a collection of articles of costume belonging to the first half of the 19th century. Amongst them were two silk spencers of the period of George IV or William IV, a green silk umbrella, a beadwork bracelet, a pair of baby's shoes in embroidered pink satin, a hood-shaped cap of embroidered cambric, and two shawls and a scarf probably woven in France.

A pair of beadwork bracelets, dating from about 1840, was received from Miss Emily Druitt, together with a silk umbrella of the period 1870-1880, a malacca cane, and a long walking-stick from Sherborne of white-thorn, carved spirally with two parallel stems. A pair of wrist-bands with beadwork embroidery upon velvet was given by Miss H. L. Hodgson, together with a baby's cap of knitted cotton and a stocking purse knitted in yellow silk threaded with steel beads.

Mrs. Henry Germain Mainwaring presented a muslin collar with cotton embroidery, cut-work and trimmings of Midland Counties bobbin lace, and a veil of embroidered net, both English work of about the middle of the 19th century.

Mrs. David Dows gave a pair of lady's boots of dove-grey silk, worn in 1860-1865, a silk parasol and lady's bag of dark green leather, both of English origin and belonging to the third quarter of the 19th century. A calash of lilac silk damask was received from Miss Isabel Derby; this large hood-shaped covering was used for protecting the powdered hair when going out of doors in the latter part of the 18th century. A Victorian bonnet was given by Mrs. White Cooper. Mr. Leander McCormick-Goodhart presented a Doge's cap of the second half of the 17th century. This rare object, which is covered with silk brocade, was acquired by the donor in Venice in 1911. From Mr. Sidney Hand was received an English sleeved linen waistcoat, with white embroidery, of the early part of the 18th century. Mr. A. C. Butler-Smythe gave a sword-stick of the early 19th century. From Mr. R. P. Scott came a dress waistcoat of cream-coloured cashmere cloth, two other waistcoats, a pair of trousers of dove-coloured cloth, a lady's jacket of tussore silk and two velvet bodices; they all belong to about the middle of the 19th century.

Messrs. Faulkner and Son gave a large collection of boots and shoes brought together during the 19th century. Some of them are prize or trial boots made in England for competitions between the years 1850 and 1890. They are of great technical interest, and they show a remarkable degree of skill in craftsmanship such as is never likely to be attained again in boot-making done by hand. Included with the collection were a few 18th-century shoes and some Oriental examples of 18th and 19th century date.

Two peasant costumes were given. One, received from Miss R. Lintorn-Orman, was that of a Bavarian woman, obtained at Ober-Ammergau in 1910. The other was an Albanian woman's costume given by Mr. and Mrs. Geoffrey Langdon; it was acquired by the donors in Macedonia. Mr. George Jorck presented four embroidered and lace-trimmed caps, three embroidered cuffs, a pair of knitted mittens and a pair of embroidered leather gloves; they are Swedish or Danish work of the 19th century. Mr. Collier T. Smithers gave a Tyrolese leather belt of the 18th century, embroidered with a wine-cart drawn by four horses approaching a tavern, in white and coloured peacock quills. An Italian brocade chasuble was presented by Mr. René de l'Hôpital. It dates from the second quarter of the 18th century.

Miss H. L. Greenfield gave the back of an Italian chasuble in silk velvet brocade belonging to the second half of the 17th century. From Signor Giuseppe Salvadori was received the end of an Italian maniple or stole of the 19th century, woven with a pattern in a traditional style. A Spanish stole of about 1700, with a floral pattern, was presented by Mrs. Henry Germain Mainwaring. A linen surplice, in the shape worn about the middle of the 19th century, was given by the Vicar and Churchwardens of Egham, Surrey. Mr. P. W. Wace presented a long linen surplice and black cloth gown, as worn by the scholars of King's School, Canterbury, at the present day. From Mr. W. B. Chamberlin was received, through the National Art-Collections Fund, a silk chalice veil embroidered with the Sacred Trigram I.H.S. and flowering plants in coloured silks and silver-gilt thread.

An addition to the small collection of objects connected with Jewish ritual was made by Sir Charles and Lady Walston in the form of a small mantle for a "Torah" Scroll of the Law, of 18th-century date.

Mr. W. B. Chamberlin gave (in addition to other gifts mentioned elsewhere) a christening cushion of embroidered silk, Italian work of the early part of the 18th century. From Mr. Charles Lam was received a portion of the cross-shaped orphrey of a chasuble, three borders and four panels, all embroidered with flowers in coloured wools and silks and dating from the 17th century. Mrs. Cracroft Jarvis presented an English panel of linen and cotton fabric embroidered in coloured wools with a floral pattern, it dates from about 1700. Another panel of the same period, worked in yellow silk with stems of flowers and fruit, was given by Mr. René de l'Hôpital. Other examples of English needlework were two circular panels from hand-screens given by Miss Evelyn Hildyard, and a portion of a petticoat in cream-coloured satin given by Mrs. Henry Germain Mainwaring; they both belong to the early part of the 19th century. Two portions of linen hangings worked with coloured silks and linen threads were received from Mr. Louis C. G. Clarke, a generous donor to the Museum. They are probably Tyrolese work of the late 17th or early 18th century, and similar specimens can be seen illustrated in Professor Dr. M. Haberlandt's "*Oesterreichische Volkskunst*," Wien, 1911. A small piece of Italian petit point embroidery in coloured silks was given by Signor Giuseppe Salvadori. Mr. G. Woods Wollaston, M.V.O., presented a Spanish sampler of embroidered linen, with a great variety of elaborate floral and geometrical patterns in coloured silks.

From Mr. George Jorck was also received a Swedish embroidered black velvet bag of the 18th century. Similar "hanging-pockets" are illustrated in "*Peasant Art in Sweden*," Studio Special Number, 1910, Nos. 407 to 409. He gave examples of Swedish work of the following century, consisting

of an embroidered velvet band or belt, another band of linen, and a linen towel worked in black silk; also two shorter bands, perhaps of Danish work, with linen embroidery.

Miss Mary de Castro gave an English muslin panel of the 18th century, with white cotton embroidery and drawn work. Miss Edith M. Wilkins presented a black satin bag with silk and chenille embroidery, and a border of embroidered net, both English work of the first half of the 19th century. The interest of the latter is increased by the fact that portions of a paper pattern drawn out in ink are attached to one end. Mrs. Rolleston gave an embroidered silk band and worked diagrams to illustrate the Chinese knot stitch.

A number of linen damasks woven with Biblical scenes, views of towns, or historical personages, were received from various donors. The majority are Flemish weaving of the late 16th, 17th and 18th centuries. They comprise a cloth with the story of Cain and Abel, from Mr. T. H. Russell; a table cloth (dated 1631) with the story of Jacob and Esau, from Mr. Sidney Hand; two portions of a long cloth with the life of St. John the Baptist, and a napkin with the City of Augsburg and the Emperor Francis Joseph I (1705-1711), from Miss Edith Cole; and a table cloth representing Christ and the woman of Samaria at the Well, from Mrs. Wasey. Examples of similarly woven fabrics from other countries were a napkin with the arms of Paris, a view of the city, and an equestrian figure of King Louis XV, German work of about the middle of the 18th century, given by Mrs. Finding, and a table cloth with King William III and an inscription commemorating the Battle of the Boyne, Northern Irish weaving of the 19th century, given by Miss Henderson.

Signor Giuseppe Salvadori presented a strip of Italian silk velvet of the late 16th century, and Mrs. FitzRoy Lyon a collection of silk textiles (brocatelles, brocades and damasks)

ranging in date from the 16th to the 18th century. They were collected for her by Dr. Hildburgh (another benefactor to the Museum) in Spain.

Two gifts of unusual technique were an apron and veil of woven silk fabric with patterns in pierced work and white paste. The pierced pattern consists of stripes and borders obtained by thrusting pointed wires through the fabric, which leave, when stiffened, a number of round holes, resembling lace net. The printed pattern is done in a white paste on to the fabric, perhaps to imitate the *toilé* of lace. Both objects were given by Mr. W. A. MacKnight, who also defrayed the cost of framing them. They are thought to have been brought by his great-great-grandfather, Amos Dixon, from Venice in 1760.

Besides Mr. George Jorck's gifts already mentioned, there was received from him a narrow band of tapestry-weaving of geometrical pattern in brightly-coloured wools, Swedish work of the 19th century. Mr. Arthur Neal gave a small collection of silk ribbons of the first half of the 19th century; and a ribbon of light blue silk in lattice-work pattern, English weaving about 1840, was presented by Mrs. R. P. Bedford. From Mrs. George Bedford was received a French woven silk fabric of the same period.

In addition to the costumes given by Miss Marion Dawson, was a brocatelle woven in the style of the late 17th or early 18th century. From Messrs. R. W. Ledger & Co. were received twenty-three wood blocks used a century ago for printing buckram covers for textiles exported to the East, principally China. The remainder of their gift was selected for the Bethnal Green Museum. Mr. E. C. Baker gave a mat plaited in split palm leaves from Vanga, East Africa. The collection of implements connected with the textile industry received several additions. Mrs. Simpson gave a small French spinning

wheel used near Cambrai, with specimens of the flax and thread; Mrs. George Bedford a knitting-stick or sheath of carved mahogany, from Devonshire; and Mr. Frank Raw a walnut gauffering frame. From Mr. W. Barclay Squire was received a collection of pins taken from contemporary musical scores and manuscripts of English, French, Dutch, German and Swedish origin, dating from about 1700 to 1851.

Additions to the lace collection were also made.

A collar of "Point plat de Venise" of the 17th century was presented by Mrs. Whiteway, who had previously lent it to the Museum.

Mr. Sydney Vacher gave a band of lacis with a pattern of birds alternating with conventional tree forms. It was acquired by him in Naples, and it was said to have come from Corsica. A band of Italian reticella of the 17th century, a pair of cuffs of Binche bobbin lace of the 18th century, and a collar of bobbin lace, Valenciennes work of the second half of the same century, were received from Mr. Francis Birrell.

Lady Wilson presented a scallop of bobbin lace, probably made for the frontlet of an altar or the trimming of an alb. It dates from the end of the 17th century, and it was probably made by peasants in the Abruzzi. She also gave two borders of Point d'Alençon lace of the middle of the 18th century. Another Point d'Alençon border of slightly later date was received from Miss Ethel M. Spiller.

Mrs. Henry Germain Mainwaring gave a border of embroidered net acquired in Spain, together with a veil of cotton embroidery on net, English work about 1840.

Mrs. F. Dixon Brown allowed a selection of lace to be made from her collection. It chiefly belongs to the 18th and first half of the 19th century, and it includes a pair of cuffs of Point d'Argentan, a border of Point d'Alençon, a Mechlin bobbin lace lappet and border, a scalloped flounce and border

of Brussels appliqué and mixed laces, several borders of Valenciennes and English (Devon) laces, a portion of a flounce of English or Irish embroidery and cut-work upon machine net, and two handkerchiefs—the one probably Swiss work with muslin border of drawn work and cotton embroidery, the other trimmed with Belgian bobbin lace. Mr. George Jorck included with his other gifts two insertions, a border and a cap-band of bobbin lace in lozenge, striped and floral stem patterns; they are Swedish peasant work of the 19th century, from the province of Dalecarlia. Part of a deep border of English bobbin lace, probably made in Northants about 1850, was received from Mrs. R. P. Bedford, and another similar border was made from an old “Bedfordshire Point” pattern (the Rose) and given by the lace-worker, Miss Gertrude Barton. Mrs. Plowright gave three borders of bobbin lace of the first half of the 19th century, made in Buckinghamshire or Northamptonshire, and a border of silk blonde. Similar lace in both white and black silk was introduced from Caen into Bedfordshire and Bucks about 1860, and the latter specimen appears to be the result of that experiment. More bobbin lace from the English Midland Counties was received from Mrs. Finding, consisting of a cuff, an edging and a handkerchief border, the last worked in the Maltese style. Miss Hodgson gave a head-covering of Devon bobbin lace in guipure pattern of rose-stems, leaves and tendrils, and a head-dress with pendent lappets of Irish crochet work. Two additions were made to the collections of implements, etc., connected with the bobbin lace industry in England. One was a lace pillow from Bedfordshire, which was given by Mr. Clement V. Parsons in memory of his daughter, Silvia. The other is a bottle of Bristol glass with long thin neck and bulbous body, probably made before 1750. When filled with water it was used by lace-workers as a condensing lens for

throwing light upon the pillow. It was received from Mr. J. B. Caldecott, who obtained it in Devonshire.

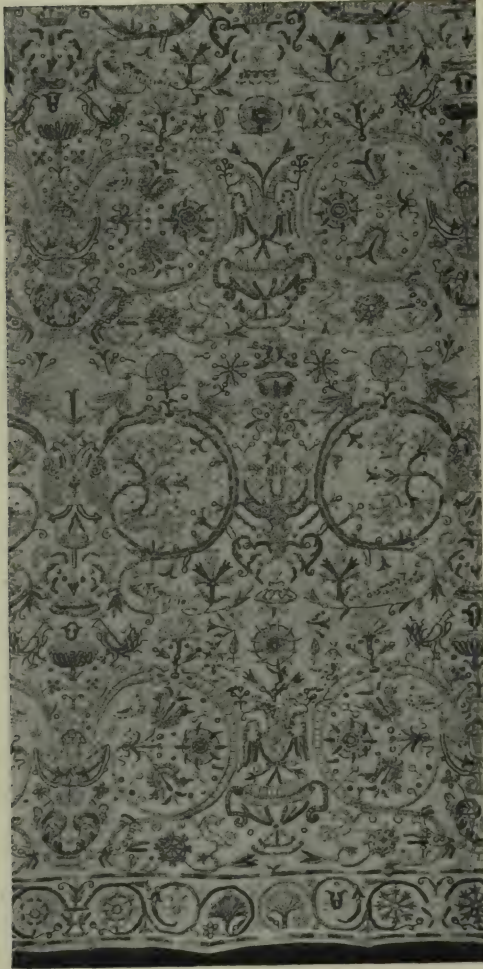


Fig. 29.

Mr. W. S. Hadaway, of the Madras School of Art, presented eight specimens of cotton fabric demonstrating the wax-resist process of painting and dyeing textile fabrics as practised in the East. Sir Charles Marling, K.C.M.G., C.B., gave two pieces of Persian silk brocade of the 18th century. Mrs. Lister gave a Cretan hanging of silk embroidery on linen (Fig. 29) ; it is one of the best specimens of Cretan embroidery the Museum has been able to acquire. A border of a Cretan linen skirt with silk embroidery was received from Mr. Louis C. G. Clarke. In addition, Mr. Clarke gave a piece of printed cotton fabric, in the Persian style, and a Turkish towel-scarf (*peshkir*) of silk embroidery on cotton.

Mr. W. B. Chamberlin was the donor, through the National Art-Collections Funds, of two Japanese Buddhist priests'

vestments, woven in silk and gilt-paper strips; one dates from the early 18th century, and the other appears to be a little older. His other gifts of Italian embroideries are mentioned elsewhere. Lord Stanmore gave a "Dress of Honour" which was presented by the Bey of Tunis to the fourth Earl of Aberdeen, the grandfather of the donor; it dates from the first half of the 19th century. Mrs. Wootten Wootten gave a coat of embroidered woollen cloth from Macedonia. Mr. H. H. Joseph gave three pieces of Chinese embroidery on satin, with patterns of symbolical objects, probably dating from the 18th century.



Fig. 30.

Several textiles, mostly Chinese, originally forming part of the collection of Sir Ratan Tata, were received from his widow, Lady Ratan Tata. They comprise articles of women's dress, an embroidered satin panel, an ornament of embroidered satin, shaped like

four lucky (*ju-i*) sceptre-heads, two women's skirts of embroidered silk damask, two robes with the Imperial dragon (one embroidered with silks and the other of silk tapestry); a length of silk brocade, probably dating from the 18th century (Fig. 30), and two lady's body-wraps (*sari*), probably woven in China for the Parsee market; and a 19th-century Turkish cover of embroidered satin, worked with a Sultan's cipher and inscriptions in Arabic lettering. Miss Edith M. Wilkins gave a Persian bag of silk brocade, with a floral pattern of early 19th-century weaving. Mr. P. G. Trendell gave a gourd-shaped purse of silk net, closely worked with silk embroidery; it is probably of Korean origin, and dates from the 18th century. The late Mr. Sidney J. A. Churchill, M.V.O., gave an 18th-century Persian writing-pad of silk brocade mounted on morocco. Mrs. Mainwaring gave an embroidered Turkish border of the 19th century. Brig.-Gen. Sir Percy Sykes, C.M.G., gave a camel's breast-plate, partly in woollen pile, taken from a raiding tribe named "Chahar Rahi," living in the district of Arsinjan, in Fars, Persia. Capt. Richard Ford gave three 19th-century Turcoman saddle-bags of embroidered woollen cloth.

(2) BEQUESTS.

AN important example of "Opus Anglicanum" of the early 14th century was received by the bequest of the late Mr. Robert Elliot Pannett, of Whitby. It consists of the front of a linen Burse (Plate 23), embroidered in coloured silks and silver-gilt thread with representation of the Crucifixion with the Virgin and St. John standing at the foot of the Cross. The ground is worked in gold with lions and foliated crosses. It closely resembles in style the same subject as shown on the Syon Cope.



EMBROIDERED BURSE. English ; early 14th century.

BEQUEATHED BY THE LATE R. E. PANNETT, ESQ.

The late Mrs. King left to the Museum her collection of fans (Plate 24) in the name of her deceased daughter, Emily Beauclerk. The collection was to be described as "The Emily Beauclerk Bequest." Altogether there are ninety-two specimens, chiefly of English, Dutch, German, Italian and Spanish origin. The mounts are of painted vellum, silk and paper, with sticks and guards of ivory, mother-o'-pearl and tortoiseshell. Some of the Oriental fans are of carved ivory, lacquered wood and filigree metal. The collection ranges over the 18th and 19th centuries. A French fan, dating from about 1820-1830, was bequeathed by the late Mr. J. G. Joicey.

(3) PURCHASES.

SEVERAL carpets were purchased during the year. The most important of these is a small Spanish heraldic carpet. (Plate 25.) The Museum still lacks one of the large carpets with the coats-of-arms which were such a popular type in Spain in the 15th century, but the present specimen goes some way towards remedying the deficiency. It has in the middle a coat-of-arms which has been identified as most probably that of the family of La Cerda of Medinaceli (Old Castile), which family was connected with the Royal House of Spain. The arms, as well as the general treatment of the design, point to the latter part of the 16th or early part of the 17th century as the date of the carpet. The shield is surrounded with elaborate cartouche-work, and has below it the cross of Santiago on a dark blue ground.

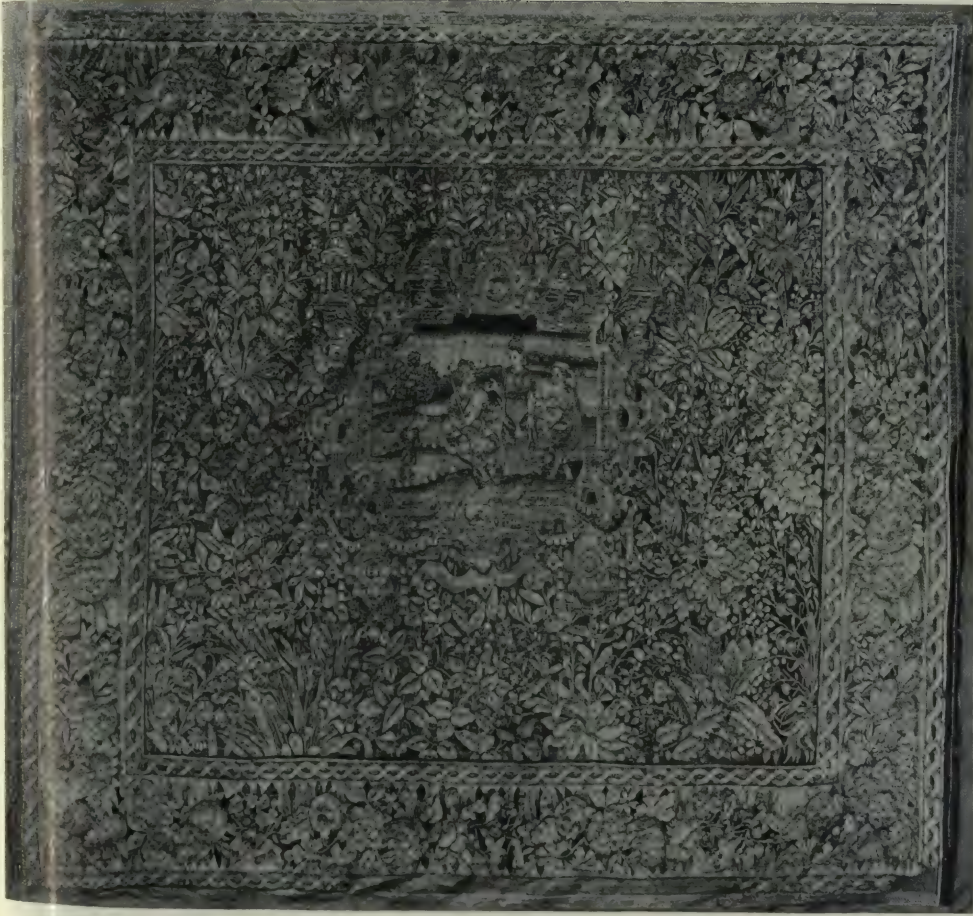
An incomplete Persian carpet of the 17th century, knotted in woollen pile on cotton warps is of a kind not before represented in the Museum. The field has a bold and angularly-drawn version of the so-called "Herati" pattern chiefly in red, ochre, and blue on a very dark blue ground. The border

is a highly conventionalised form of a 16th-century Persian border, which itself is possibly derived from the Chinese cloud-band.

Three rugs from Asia Minor were acquired. The earliest, dating from the 16th century, has a deep red field with a central medallion and arched form at each end. The principal border-stripe has a pattern of cloud-forms and rosettes on a deep blue ground. This rug, like most others of the type, was brought to England from Italy. The second rug may perhaps be as late as the early part of the 17th century. It has in the field a familiar pattern of arabesques in yellow on a red ground; but the border, which has a blue ground, is unusual in design. The third from Asia Minor is a prayer rug of the Ghiordes type with a plain blue niche and several border-stripes with delicate floral patterns in red, blue and white. It dates from the end of the 17th or the 18th century.

An interesting Caucasian specimen has been acquired, dating from the latter part of the 18th or early 19th century. The field has a pattern of large diamonds with serrated edges on a purple ground, and in the border is a row of large angular cone-devices on a light blue ground. The rug comes from the South Caucasian district of Karabagh, which was not before represented in the Museum collection.

A very curious little prayer rug comes from Central Asia. The arch is of a typical Persian form, and one border-stripe is filled with cone-devices of the pattern found in the carpets of Khorassan. The technique, however, the remaining border-stripes, and the colour scheme, are all typical of Central Asiatic carpets, and it is almost certain that the weavers belonged to one of the Yomud tribes. The niche has the colour of natural camel-hair, and the other colours are chiefly dark red and dark blue. The date appears to be late in the 18th or early in the 19th century.



TAPESTRY. The Judgment of Paris. English (Warwickshire); about 1600.



TAPESTRY. Brussels ; late 17th century.

MURRAY BEQUEST.

Three tent-bags of very good quality also come from Central Asia. They date from the early part of the 19th century, and have a pattern of flattened octagons and the deep purple-red colour which is characteristic of the tent-bags of Western Turkestan.

Two important tapestries were purchased during the year. One has a representation of the Judgment of Paris in a setting of flowers and fruit. This piece, which came from Chastleton House, Oxon (Plate 26), is a product of one of the tapestry-weaving factories set up by William Sheldon in the Midlands in the 16th century. It bears the initials of Henry Jones (d. 1656), son of Walter Jones who built the present Chastleton House in 1603-1614. A closely similar tapestry at Chastleton, one of the set representing the History of Judah, and bearing the date 1595, was woven with the initials of Walter Jones and his wife Eleanor Jones (*née* Pope). Both pieces were probably made for Walter Jones's house at Witney, where he lived previous to purchasing the old Chastleton House from Robert Catesby, the Gunpowder Plot conspirator in 1602. The other tapestry, which was purchased under the bequest of Captain H. B. Murray, has a village scene after Teniers (Plate 27); it was woven at Brussels late in the 17th century; and it bears the initials of the weaver, Daniel Leyniers. The Museum also purchased a rare example of Swedish tapestry-weaving of the 17th century, in the shape of a cushion cover; it represents the Entry of Christ into Jerusalem.

A cross-shaped orphrey from the back of a chasuble was acquired. It is German embroidery of the 15th century, with some of the details in high relief. At the top is a standing figure of the Virgin holding the Divine Child in her arms, with adoring angels on each side. Below in compartments are St. Martin dividing his cloak with the beggar, and the Archangel Michael weighing a human soul in his scales. Two portions

of another orphrey, probably from a cope, of tawny velvet with a floral pattern in applied embroidery, are Italian work of the early 16th century.

An Italian brocade stole, woven in silver-gilt and silver thread and pink silk, belongs to a chasuble purchased in 1919



Fig. 31.

from the late Mr. Henry Wallis's Collection ; it dates from the second half of the 17th century. An altar frontal of embroidered cloth of silver with a bold design in five large panels (the middle one with the Assumption of the Virgin, and the others with vases of flowers) was also acquired ; much of the design is raised by padding, and pink coral beads are introduced with good effect ; it is Sicilian work of the 17th century.

An Italian tasselled book-cushion for use on the altar, of crimson velvet, embroidered with a monstrance, was also purchased.

A noteworthy addition to the collection of English embroideries of the early 17th century was made by the acquisition of a long panel of linen worked with silver-gilt thread and coloured silks. The pattern, consists of slender curved stems

bearing pansies, pea-pods and pointed leaves—a survival of the late Elizabethan style. The panel had been on loan to the Museum since 1911.

Another interesting acquisition consisted of eight Italian panels of the 17th century, worked with coloured floss silks on purple silk net. (Fig. 31.) The scenes represent the Labours of the Months (a subject often found in Italian art). They are shown beneath a row of flowering and fruit-bearing trees with a stream in front. Other specimens of Italian needlecraft were a linen cover worked at each end with stripes containing delicate floral stems in red, yellow, blue and green silks; a pendent panel, one side of red and the other of buff-coloured silk, both embroidered with baskets of flowers in silver-gilt and silver thread; and a piece of embroidered crimson velvet. The cover dates from the 16th century, and the last two from the 17th century.

A muslin apron with white embroidery and drawn work was acquired as a good example of English needlecraft of the first half of the 18th century.

A sampler from Oxford was obtained for the collection, bearing the worker's name, "Mary Pether," and the date 1839. It has a representation of a house surrounded by a formal garden.

A panel of Italian green silk velvet, dating from about 1700, was purchased. It has rows of standing male figures, small churches, blossoming trees and plants.

Further examples of Italian weaving were two lengths of silk damask brocade with a vertical pattern of wavy bands and floral stems, dating from about 1700.

A linen damask napkin of Flemish work was added to the collection as an unrepresented type of pattern. It has groups of figures of Chinese character and it belongs to the early part of the 18th century, when "chinoiserie" patterns were popular.

A primitive loom from the Belgian Congo was also obtained; it consists of two rods supporting a grass warp, a leash-rod or heddle and a weft stick. A piece of plain cloth woven with a grass-weft is on the lower part of the loom.



Fig. 32.

An interesting border of Italian needle-point lace was bought. It dates from the early part of the 17th century, and belongs to the important class known as "punto in aria." Six pendent vandykes are filled with curved stems in a symmetrical pattern, united by *brides picotées*.

As an addition to embroideries of Oriental origin, a very fine Rhodian linen valance (Fig. 32), with silk embroidery,

was purchased; it dates from the 17th or 18th century. Another Greek island embroidery consists of part of an 18th-



Fig. 33.

century linen bed-curtain, worked in the Cyclades. Among the purchases was a collection of objects from Korea. This comprises a ceremonial court costume (a robe, a panel to hang

DEPT. OF TEXTILES (*Purchases*).

in front, a jointed belt, and a court cap with a wooden box for holding it); two panels of embroidered silk damask, used to decorate the back of an official robe; four panels from a bridal dress, of embroidered satin; a flag of silk damask painted with a deity on horseback; and a wooden screen (in eight folds) covered with embroidered silk (the embroidery represents flowers and birds). The whole collection dates from the 19th century. Other acquisitions by purchase were a Persian silk velvet cover, with figure subjects dating from the 17th or 18th century; two tunics and two coats, woven with delicate floral patterns in Persian silk brocade, dating from the 17th or 18th century (one illustrated, Fig. 33); a Turcoman embroidered silk cover of the 18th or 19th century; and a piece of silk damask brocade, woven partly in chenille, dating from the 18th century. The last is of Western European (probably French) weaving adapted from a Japanese design.

VIII.—DEPARTMENT OF WOODWORK.

A CONSIDERABLE number of valuable and important acquisitions were made in this Department during 1920 by gift, bequest and purchase. Gifts and bequests included objects of various nationalities, but purchases were almost entirely confined to the acquisition of examples of English furniture and woodwork, in accordance with the policy pursued by this Department during recent years.

(I) GIFTS.

HER MAJESTY QUEEN MARY presented a doll's piano-bookcase of ivory.

Among other gifts should be specially noted a pair of important English chairs of the time of Queen Anne, given by Sir Paul Makins (Fig. 34). These chairs are of fine figured walnut and have the rounded backs and solid splats characteristic of the period; the knees are richly carved with leaf ornament and flowers. The chairs are of distinguished design and skilful execution, and have proved a valuable addition to the collection of English furniture in the Museum.

An interesting collection of English dolls' furniture of the 18th and early part of the 19th century was given by Miss E. M. Hall. These include a bedstead with needlework hangings, tables, chairs, grates, fenders, and a dinner service of Staffordshire pottery, many of which have a considerable interest as representing types of objects used in the furnishing of a house of the period and now often difficult to obtain.

Mr. René de l'Hôpital added to the gifts which he has already made to the Museum by presenting an Italian chair

of the 17th century, an English mahogany dressing-table with folding top, in the style of Sheraton, and two wooden bowls, a ladle, and a horn cup of English work.



Fig. 34.

one in oak of about the year 1700, and another in walnut, satin-wood and other woods, of the latter part of the 18th century, both given by Mr. Alfred Culshaw.

Mr. E. Peter Jones gave an interesting set of English drinking-vessels of turned pear-wood dating from the 17th century consisting of a standing cup with a silver rim and containing a nest of five tumblers all similarly mounted with silver (Fig. 35). A billiard table on massive spiral oak legs dating from the latter part of the 17th century (with some later additions), which came from Rushbrooke Hall, Suffolk, was given by Sir John Wood, Bart., M.P.; and amongst other English objects were two spinning wheels,

Other gifts include : a Spanish panel of the 15th century, painted with the arms of Leon and Castile ; a cork box from Salamanca ; an Italian panel of leather painted with figures of St. Anthony of Padua and the Infant Christ ; seven portions of a frieze, twelve panels of frieze, and a portion of



Fig. 35.

a carved wood beam from Toledo ; all given by Dr. W. L. Hildburgh, F.S.A. A carved English tiller of the 18th century, from the last passenger canal-boat between Preston and Kendal, given by Mrs. H. B. Gaskell, C.B.E. A Swiss buffet of the 17th century, given by Mr. Robert G. Baird. A miniature model of a ship in bone, probably made in England by a French prisoner-of-war about 1800, from Lady Cory. A piece of woodcarving of the 18th century, from Flensburg (Schleswig-Holstein), given by Sir Charles Marling, K.C.M.G., C.B. A panel of Spanish leather of the 17th century, stamped

DEPT. OF WOODWORK (*Gifts*).

and gilt, given by G. Woods Wollaston, M.V.O. A Persian cabinet of wood, inlaid with ivory, from Major E. T. Sandars. A Saracenic table, from the Administrators of the late Captain Laurel C. F. Oldfield. Five Japanese panels of carved wood given by Lady Ratan Tata from the Sir Ratan Tata Collection. A model of a Dutch carriage, was given by Madame A. Kempe; a Flemish 16th-century frame for a mirror, of carved oak, given by Mr. A. H. Frere.

(2) BEQUESTS.

SIX specimens of Japanese lacquerwork and two carved panels were bequeathed by Mr. C. A. Heimann. The lacquer includes a small shrine, a box from a perfume game set, a box with tray, two writing boxes, an inrō and a tray. Three small painted boxes of French workmanship formed part of the bequest of Mr. J. G. Joicey.

(3) PURCHASES.

THREE interesting additions were made by purchase to the collection of mediaeval woodwork. All date from the 14th century. One is a massive oak pier elaborately carved with Gothic tracery. This post (Plate 28), known traditionally as "Finney's Post," formed the corner-post of an ancient house in the market place at Burton-on-Trent, called the "Garrets." The house was pulled down many years ago, but the post, on account of its local fame, was preserved as a relic. It received its title from a citizen of Burton by name of Finney. Finney's wife, so the story goes, had the reputation of being a scold. One day she fell into a trance and her body was prepared for burial. On the way to the graveyard the bier on which it was carried hit accidentally against the corner post. She thereupon recovered consciousness, much to the disgust, it is stated, of her husband.



OAK CORNER POST ("Finney's Post"), from Burton-on-Trent.
Late 14th or early 15th century.



OAK CHEST FRONT, carved with the Annunciation, Nativity, and other subjects. English; 14th century.

The second example of Gothic woodwork (Plate 29) is an oak chest front carved with the Annunciation, Nativity and the Assumption of the Virgin. This carving affords an interesting comparison with a 14th-century chest already in the Museum, representing the legend of St. George and the Dragon, another



Fig. 36.

version of which, but with the design exactly transposed, occurs on the front of a chest preserved in the sacristy at York Minster. The third is an oak chest (Fig. 36), the front of which is elaborately carved with tracery, arcading and grotesque animals. It is stated to have come from Germany ; yet it bears a very close resemblance in point of design to a number of other 14th-century chests which are to be found in English churches at the present day.

Another example of mediaeval furniture, an armchair, was acquired during this year. (Plate 30.) This chair is

decorated in front and on the sides with linenfold panels, and on the back with carving of Renaissance design. Chairs were rare articles of furniture even as late as Elizabethan times, so that the present specimen, which exhibits both Gothic and Renaissance ornament and dates from about the year 1530, has a particular interest as an example of English furniture.



Fig. 37.

A further acquisition, dating from the same period and of somewhat similar character, is a pair of carved oak bedposts. (Fig. 37.) These posts likewise show the transition from Gothic to Renaissance, and are of fine quality.

The Museum was fortunate enough to acquire an important specimen of Elizabethan furniture—a two-tier sideboard or buffet. (Plate 31.) The tops of the shelves are inlaid with holly and bog oak, the fronts and sides are carved, and the bulbous columns which support the shelves are richly carved with knulling and jewelled ornament. An additional interest is attached to this piece from the fact that its material, instead of being of oak, is of walnut—a wood which is only found as a rule on the most important English furniture at this period.

An interesting oak table of the Jacobean period from Kiddall Hall,

Yorkshire, was purchased from the descendant of the original owners. (Plate 32.) It is 9 ft. long, is carved in

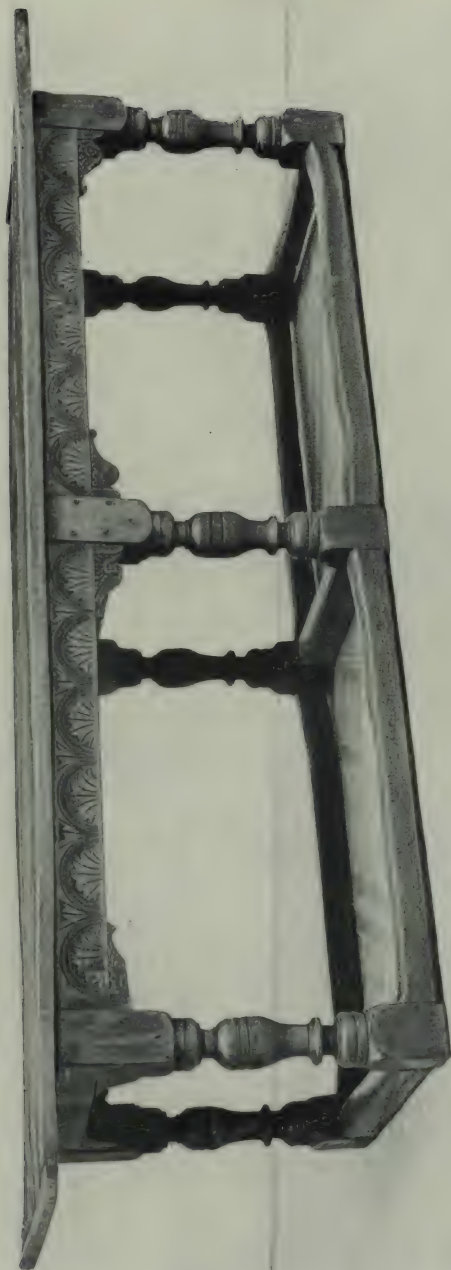


OAK ARMCHAIR. English ; about 1530

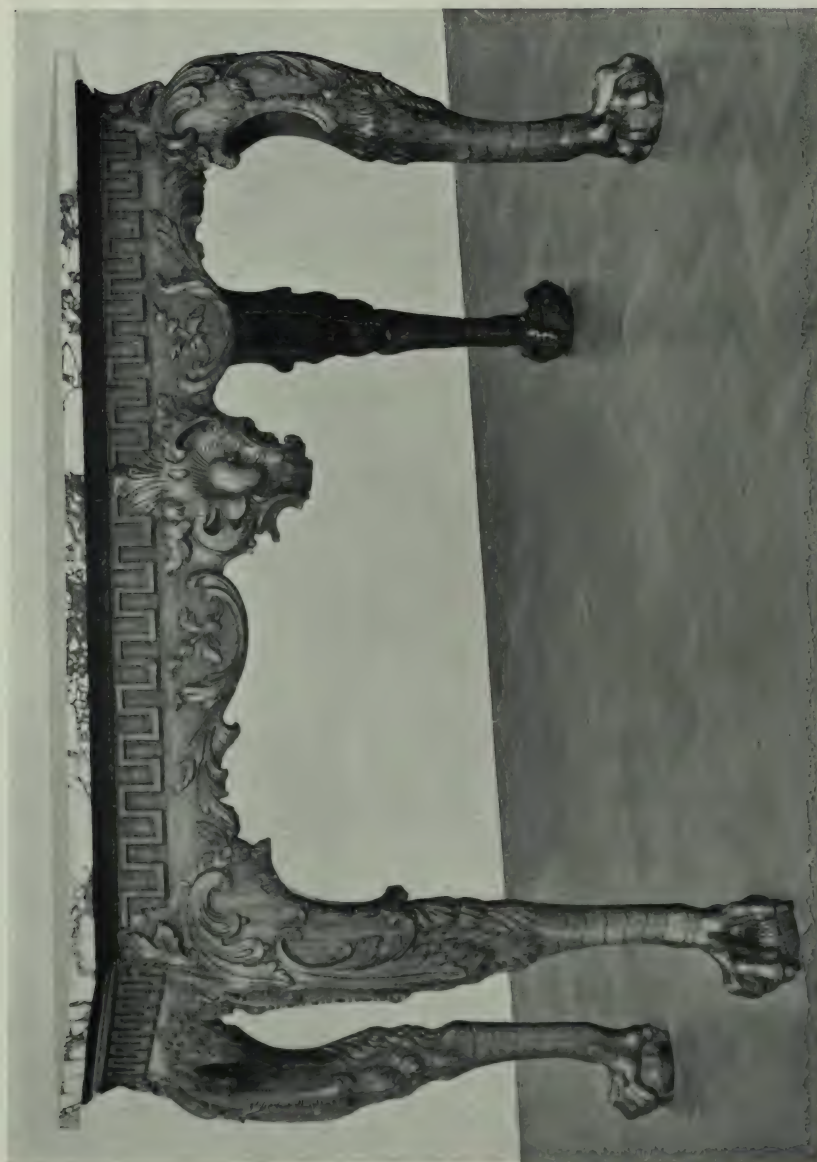
PLATE 31



SIDEBOARD. Carved walnut inlaid with holly and bog oak.
English; about 1600



OAK TABLE From Kiddall Hall, Yorkshire. English ; first half of 17th century.



WALNUT SIDE-TABLE with marble top. English ; 1730-40.



CHEST. Cypress wood, carved and painted ; from Cyprus.



DEPT. OF WOODWORK (*Purchases*).

front with lunettes and rests on six turned legs. The top is stamped with the initials of Randall Borroughes, of the Manor House, Long Stratton, Norfolk, who married, about 1760, Elizabeth Ellys, heiress of Kiddall Hall.

An important purchase was that of an English side-table of carved walnut with marble top, belonging to about the year 1740. (Plate 33.) The table is carved on the frieze with key pattern, and has in the centre of the front a rococo device flanked by acanthus and floral ornament; the legs are curved and terminate in realistic eagles' claws each grasping a flattened ball. The carving throughout is executed with great skill and spirit. The Museum, hitherto, has possessed no example of an English Georgian side-table.

Another purchase worthy of note was that of a semi-circular Irish side-table, of painted pine-wood. In the centre of the top is an oval panel of parchment painted in *grisaille*, with a young man seated at a table and writing, and inscribed "Lucy Ussher Fecit." Lucy Arabella Ussher (d. 1844) was the daughter of John Ussher, of Landscape, Co. Wexford. The framework is further painted with the arms of Ussher. The table possesses both a personal and artistic interest and is the only known example of Irish furniture in the Museum.

An attractive example of painted furniture consisted of a cypress wood chest from Larnaka, in Cyprus. (Plate 34.) The front is decorated with flowers, birds and trees, carved and painted, and the sides with sprays of flowers; the inside of the lid is also richly decorated in colours.

IX.—INDIAN SECTION.

(I) GIFTS.

HER MAJESTY QUEEN MARY graciously presented a beautifully embroidered velvet Address-box, executed by one of the master-embroiderers of Delhi about the year 1911. This box was one of the gifts presented to the Queen on the occasion of Their Majesties' Coronation Durbar visit to India in 1911-1912. It had been previously lent to the section by Her Majesty since 1919.

Three magnificent religious figures were given to the division of sculpture, which have been placed in commanding positions in the galleries. The first of these to be received was the life-sized seated figure of the eighth Jain Tirthankara ("Finder of the Ford"), Chandraprabha, given by Sir Michael E. Sadler, C.B., K.C.S.I. The Jain is shown in the "meditation" pose usual to such images, but apparently the carving has not been quite finished, if the smooth cap-like hair can be taken as an indication. The finely carved figure, made in the 19th century, is the work of a Rajput craftsman of Jaipur, in Rajputana. The brilliant white crystalline marble from which it is hewn came from the celebrated quarries at Makrana, in the Jodhpur district of Rajputana. It is noteworthy, in that it was chosen as representative of modern Jain sculpture for the adornment of the King-Emperor's pavilion at the Coronation Durbar held at Delhi in 1911. (Plate 35.) For many years the entrance to the Indian Museum has been rendered striking by the figure of a colossal Burmese bronze Buddha, which had been held on loan from Mr. J. W. W. Danson since 1911. Mr. Danson has now very generously converted his loan into a gift, and the Museum is permanently assured of



CHANDRAPRABHA, marble image. Jaipur, Rajputana ; 19th century.
JAIN SHRINE, carved teak. Ahmadabad, Bombay Presidency ; 17th century.



BUDDHA, gilt copper image. Tibetan (Lāmaist) ; 18th century.

INDIAN SECTION (*Gifts*).

one of its most conspicuous exhibits. The Buddha is shown in the well-known "earth-witness" attitude. The figure was made at Rangoon in the later part of the 19th century, and the casting is on the broad and bold lines suitable to a figure of super-life size. The third large figure is the splendidly virile Shakyamuni (Gautama), given by Lady Ratan Tata from the Sir Ratan Tata Collection. It is of Tibetan monastic manufacture, of cast copper, heavily gilt and tinted in colours, and may date from the 18th century. As an embodiment of the unshakeable virtue and sanctity of a Buddha acquired through countless incarnations, invincibly strong in the hour of temptation against the assaults of the massed powers of Evil and Illusion, this noble figure is a true masterpiece. (Plate 36.) It has been placed at the end of the Lower Gallery.

The section of architecture was also enriched by Lady Ratan Tata, who gave the model of a modern Hindu temple to Kala Bhairava (Siva as the "Terrible Black One"), of the type seen in Western India. The model is carved in shisham-wood and was made in the Bombay Presidency early in the 20th century. Col. Ramsay W. Phipps contributed an important addition to the measured drawings of Indian buildings by giving a portfolio of twenty-three scale-drawings in line and wash. These comprise elevations of many of the well-known Mogul mausoleums, such as the Taj Mahal at Agra, and other Mogul buildings, as well as of the Hindu temples of Jaganatha and of the Sun (the "Black Pagoda") at Puri, in Orissa. The drawings were made between the years 1816 and 1822 by native draughtsmen from Delhi working in the offices of the East India Company's Superintendent of Public Buildings at Calcutta, Col. Pownoll Phipps, K.C., the father of the donor. These drawings will be shown eventually in a special room devoted to Mogul architecture.

INDIAN SECTION (*Gifts*).

Among the gifts in the section of woodwork and furniture was a large octagonal table from Ceylon (Colombo), presented by Miss Wallis. It is carved in ebony-wood, the top being elaborately inlaid with a large rosette, whose curved petals are formed from fifteen different kinds of native furniture-woods, each occurring twice, outlined in tin, ivory and wood. The table dates from the second half of the 18th century, and shows the Dutch influence of that period. To Mrs. F. M. Strickland the section is indebted for two representative examples of modern Burmese wood-carving. Both pieces are carved in the light teak of Burma, by skilled carvers trained in the Royal workshops at Mandalay, and were made for the use of Europeans resident in Burma. The first is an openwork three-fold floor-screen, with the small floral pattern carved on both sides of the panels. The other is a fine side-board, of European design, with shelves, back-piece and cupboards, partly carved in openwork with the marvellous jungle-tracery seen in so much of the best Burmese monastic architecture, admittedly the most skilful attainment of the Burmese carver's art. And lastly, in this section, should be mentioned the cabinet of carved shisham-wood, given with other objects by Miss M. N. Kennedy. It comes from Aligarh, in the United Provinces, and was made some time in the 19th century. The pavilion-top forms a recess, with "pinjra"-work sides, and in the bottom are three cupboards, whose doors are carved in low relief with fine floral designs. This cabinet is a very useful addition to the few specimens of such work already in the Museum.

The collection of arms and armour was further developed by two gifts which included examples hitherto unrepresented in this division. Lord Stanmore presented fourteen Sinhalese swords and daggers of the 18th century, many of them in ornamental scabbards. The swords (*kastanaya*) and the

INDIAN SECTION (*Gifts*).

daggers (pihiya) are notable for their highly ornate handles of chased metalwork on ivory or horn. The weapons of Afghanistan, Nepal and Burma received important additions from the gift made by Gen. Sir C. M. Clarke, G.C.B., G.C.V.O. Besides several of the fine Khyber knives (Salawar-Yataghan), etc., a sacrificial knife of the Chin tribe of N.W. Burma and a battle-axe (Tanghi) used by the hill Khonds (Kui) of the Ganjam district of the N. Madras Presidency deserves attention as being new to the collection.

A very important addition to the section of costumes and textiles was made by Lady Ratan Tata, already named as a benefactress of the Indian Museum. This consisted of a varied and beautiful collection of modern embroidered garments, chiefly for women, also embroidered silk covers, worked in the Cutch (Kach) and Kathiawar districts of the Bombay Presidency, together with rich brocade pieces from Ahmadabad and Delhi. The harmonious blending of the various strong colours and the executive skill displayed in these embroideries, will charm and interest all lovers of hand-worked costume.

One rare and interesting painting on cotton was added by Lady Ratan Tata to the growing collection of Tibetan hanging temple-pictures. Like all Lamaist religious paintings, it is the product of the Monastery, designed according to a prescribed formula in bright tempera-colours and gold. The subject is the "Ts'ogs shin," or The Gelug-pa Church of Lamaism in its various spiritual and temporal aspects. The picture is of the utmost use as a key to the identification of the deities and saints depicted in many other of the Tibetan paintings and cast figures already in the Museum.

The following gifts may also be noted as strengthening or filling up gaps in the classes to which they belong: temple and domestic utensils in metal, lacquered wood, ivory, etc., of the 18th and 19th centuries from Ceylon (Kandy, etc.),

INDIAN SECTION (*Gifts*).

together with a few pieces of metalwork made by the Tamils of South India, given by Sir Everard im Thurn, K.C.M.G., K.B.E. A collection of miniature model agricultural and fishing implements in split bamboo, specimens of wheel-thrown pottery, and native musical instruments, given by Mr. H. Shuldham Shaw, who acquired them in the Sibsagar district of Assam about the year 1900. About one hundred and fifty pieces of jewellery in gold and silver worn by the peasant women of Ceylon at the present day. These had been for very many years on loan, but they have now been given by the Board of Management of the Royal Commissioners for the Exhibition of 1851.

(2) PURCHASES.

BY far the most important accessions by purchase were three magnificently jewelled temple ornaments of silver over wood, executed by Nepalese (Newari) craftsmen in the late 18th or early 19th century. Each is sumptuously ornamented with a multitude of diamonds, rubies, emeralds, topazes and other precious stones, set in mounts of silver or gilt-brass. The largest represents a shrine-front, surmounted by a sacred umbrella, and flanked by the double pennants of Nepal. It is divided into five niches, in which are seen the Three Gems of Buddhism (Buddha, Dharma, Sangha) and also two forms of the Patron Bodhisattva of Lamaism, Avalokita. (Plate 37.) The two other panels are equally elaborately decorated. One depicts Kailasa, the Heaven of Siva in the Himalayas ; the other Vaikuntha, the Heaven of Vishnu. As far as the Museum collections are concerned, these three panels strike a new note in the art of the Nepalese jeweller, and probably constitute the finest examples of such work to be seen anywhere in England to-day. It is possible, however, that there may be



JEWELLED SHRINE-FRONT. Nepalese (Newari) ; about 1800.

Russian influence in the treatment of these panels, for they recall to some extent the holy icons of the Greek Church in Russia.

In the domain of Lamaist religious painting, nine first-class examples of the hanging temple-pictures (T'anku) were acquired, which had been formerly in the possession of the great Tibetan authority, Lieut.-Col. L. A. Waddell, C.B., C.I.E. One of these pictures, representing the Founder of Lamaism, Saint Padmasambhava, in the various forms under which he is invoked most delicately painted in gold with touches of black on a warm red ground, reaches the highest level of Tibetan monastic art. All, however, are of fine quality, and form an impressive addition to this growing section of Lamaist religious objects.

Till this year, the mediaeval school of South Indian sculpture had been entirely unrepresented. The Museum was therefore fortunate in having the opportunity of purchasing an angle-figure of a celestial drummer (Gandharva), carved in grey serpentine, which had at one time formed part of a niche-group on the outside of the great Hoysalesvara Temple at Halebid, in Mysore. This celebrated Hindu temple was built during the reign of the Hoysala King, Narasimha (1136-1171), and marks the apex of



Fig. 38.

INDIAN SECTION (*Purchases*).

one of the most characteristic and ornate styles in Indian architecture. (Fig. 38.) For several years the late Mr. Alfred Simson had lent to this Department a small collection of carefully selected and typical crystals of the Mogul school, made during the reigns of the two Emperors, Jahangir and Shah Jahan (1605-1658). By a clause in his will, Mr. Simson generously enabled the Museum to acquire these priceless

pieces upon very advantageous conditions. Besides the Mogul specimens, there was a small model Dagoba of crystal from Anuradhapura, in Ceylon, used as a reliquary, which dates, probably, from the first half of the third century B.C. The high technical

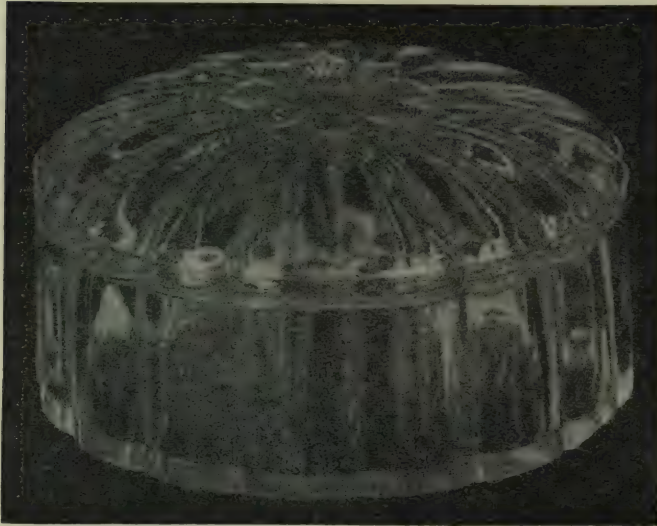


Fig. 39.

accomplishment of this branch of Mogul art can be judged from the text-illustration (Fig. 39) of a circular lobed box and cover, in which the carver has relied for his effect solely upon his skill and the perfection of his material.

Mention must also be made of a further accession to the art of the best Mogul period in a perfectly preserved thumb-ring for an imperial archer, of soft gold, set on the outer side with many rubies and emeralds, and enamelled on the

INDIAN SECTION (*Purchases*).

inside in coloured champlevé enamels with Indo-Saracenic floral motives. The ring was made by an imperial court jeweller working at Delhi in the first half of the 17th century, and is undoubtedly the best example exhibited at present in the collections.

Slightly earlier than the objects just enumerated, is the fine Mogul door of teak, taken from an old house at Agra which had in former times been the residence of a high Mogul official. It dates from the reign of the great Emperor Akbar (1556-1605). The outer front is divided into ten panels carved with the favourite flowers of the Mogul artists (iris, poppy, etc.), the frame is studded with nails and is also provided with iron-chains, and on the inside of the door are securing hinges. Although it is the earliest wooden door in the Museum, it is in a wonderfully good state of preservation.

X.—DEPARTMENT OF CIRCULATION.

PERHAPS the most conspicuous deficiency in the collections available for loan to local museums is that of English silversmiths' work, particularly silver of the earlier years of the 18th century; and it is much to be hoped that private generosity will supplement official funds in the endeavour to make good this deficiency.

So far as schools are concerned, the important decision taken in 1919 to issue loans from Circulation in connection with the art work in secondary schools and training colleges as well as to schools of art involved a material increase in the calls upon the resources of the Department. Gifts of specimens suitable for such loans (for instance, English embroidery, or leaves from illuminated manuscripts) would be especially useful.

(1) GIFTS.

IT is regretted that no gift of silver can be recorded for the year under review, but in other directions several noteworthy objects were received. Thus, sixteen pieces of Continental porcelain, principally German and dating from the 18th century, were given by Mrs. Sylvia Prendergast. Twenty pieces of porcelain and earthenware, chiefly English fabrics of the latter part of the 18th and of the early 19th centuries, were received from Mr. Arthur Myers Smith. Fragments of maiolica from Bologna, together with escutcheons and other details of iron-work from Spain, were presented by Dr. W. L. Hildburgh, F.S.A. A lithographic study by M. Ridley Corbet, A.R.A., was received from Lord Northbourne, and reproductions of a set of six drawings by Muirhead Bone of the manufacture of munitions from Sir Edmund Phipps, C.B. Posters were given

DEPT. OF CIRCULATION (*Gifts*).

by the London Underground Railway, Ltd., the Crédit Lyonnais, Mr. J. Bailey, Mr. H. D. Roberts, and the Secretary of the Exhibition of Spanish Paintings at the Royal Academy. From the Trustees of the British Museum were received portfolios of reproductions of illuminated manuscripts. These have proved of the greatest service in meeting applications for such work from secondary schools. Mrs. Brabazon Combe gave a water-colour by the late H. B. Brabazon, and Lord Northbourne gave two studies for G. F. Watts's "Caractacus led through the streets of Rome."

Miss E. M. Wilkins and Miss Hilda Evans presented a large number of examples of English white embroidery; other specimens of embroidery and lace were received from Mrs. G. Bedford, Mrs. R. P. Bedford, Mrs. Dixon Brown, Miss Mary de Castro, Miss M. Dawson, Mrs. Finding and Mr. G. Jorck.

(2) PURCHASES.

IN view of the fact that the Department provides specimens not only for the eighty-six museums in receipt of loans but also for more than four hundred schools of art, secondary schools, and training colleges, the policy adopted in making purchases for its collections is necessarily somewhat different from that of the other departments of the Museum. Quantity has to be considered as well as quality—in 1920 for instance, the schools received no fewer than 12,000 objects and drawings—and a large part of the annual grant is necessarily spent in purchasing specimens of good quality which are very suitable for their purpose but, by comparison with the acquisitions made in the other departments, are of insufficient importance to be recorded here.

The objects purchased for loan to local museums included several interesting specimens. Among them may be noted

the lower part of a leaf of an ivory diptych, carved with the Entombment, French work of the 14th century (Fig. 40); a panel of stained glass from Barham Hall, Norfolk, English work of the 16th century; eleven pieces of Persian pottery of



Fig. 40.

the 13th century; and three specimens of Korean celadon ware of the Koryö dynasty (924-1392). A number of pieces of Sheffield Plate were obtained, chiefly dating from the later period in the history of the craft; but the Department acquired only one piece of English silver by purchase, a caster of 1730. Three important water-colours by H. B. Brabazon were bought, and are welcome additions to the travelling collections of water-colour drawings, which con-

tain but few specimens of the work of the more modern schools. A number of cuttings from illuminated manuscripts, chiefly French and Italian and dating from the 14th and 15th centuries, were bought. Several specimens of the textile art, chiefly Italian velvets and brocades of the 16th to 18th centuries, were purchased from the collection of Mr. Henry Wallis; and the Department was also able to secure a Flemish tapestry

DEPT. OF CIRCULATION (*Purchases*).

woven with trees and foliage, dating from about 1700. Finally there should be noted a marble-topped French commode



Fig. 41.

of the 18th century, ornamented with a cross-banded veneer of tulip and other woods and with ormolu mounts. It is signed A. S. Leverage. (Fig. 41.)

LOANS.

Architecture and Sculpture.

H.R.H. Prince Arthur of Connaught, K.G., graciously lent a beautiful and interesting modern Japanese group of two dancing nymphs carved in oak in an archaistic style and signed — Yamamoto Zuiun.

The collection of English alabaster sculpture of the 15th century was largely increased during the year by examples lent by various owners. Mr. William Burrell lent a St. John's Head panel in its original oak case with wings painted with a rose and a star (the Rose and Blazing Sun of the House of York). Below the saint's head is Our Lord's Pity, above, two angels bearing a soul, and at the sides SS. James the Greater, Catherine, Peter, Anthony, Margaret and William of York. (Plate 38¹). Sir Wilmot Herringham, K.B.E., lent three panels (formerly the property of the late Mrs. Wickham Flower)—a Coronation of the Virgin and an Assumption of the usual type, and a rare relief of the Annunciation with figures of Mercy, Truth, Righteousness and Peace holding inscribed scrolls. Dr. W. L. Hildburgh, F.S.A., lent some twenty panels; of these may be mentioned as being of special interest a relief of the Burial of St. Etheldreda, another of St. James the Greater and St. John the Evangelist from a series of panels of the Apostles, two figures of St. Christopher, and a statuette of St. Barbara with her tower. Among the bronze statuettes lent by him is an anatomical figure, probably by Cigoli (b. 1559; d. 1613), and a captive woman (Andromeda?) probably by Pietro da Barga, a Florentine artist working about 1570-1590. Mr. Henry Harris lent a 16th-century walnut

¹ In the Leicester Museum is a St. John's Head panel similarly mounted but of poorer workmanship. See *Archæologia*, LII, Plate XXIV.



ST. JOHN'S HEAD; relief in alabaster, in its original case of painted oak.
English; 15th century.

LOANS (*Architecture and Sculpture*).

group of Æneas and Anchises, which is apparently by the unidentified Florentine sculptor who carved a group of Hercules, Achelous and Deianira, which is in the Museum. Mr. C. S. Gulbenkian lent a terracotta relief of Cupids playing, by Il Fiammingo.¹ Mr. G. Eumorfopoulos lent a lunette in dark grey stone, which is Chinese work, ascribed to an early date. Mr. Frank Green lent a figure of the Virgin in carved and painted wood, which is typical Spanish (South American) work of the 17th-18th century. Mr. P. M. S. Winand lent a half-length walnut figure of a naked woman, by the Serbian sculptor Rosandić.

Ceramics.

AN interesting series of early Chinese jade carvings was received on loan from Mr. W. Perceval Yetts; they belong to the type known as "Han jades," of which some were made under the Han dynasty (206 B.C.-A.D. 220) and others more recently in the style of that period. The late Mr. Henry Ernest Leatham lent a large jar of Canton stoneware, dug up in 1919 in British North Borneo; the fact that when discovered it contained human bones showed that it had been used as a coffin; it was perhaps made towards the end of the Ming dynasty. The Rev. Stanley T. Smith lent a fine arrow stand of porcelain from Corea, covered with a bluish glaze.

Twenty-one pieces of 16th-century maiolica were lent by His Excellency the late Monsieur Gaston Carlin, and Mr. Alfred E. Hutton contributed thirty-one specimens of Chelsea porcelain, including several rare early models.

Mr. William Burrell lent five panels of French 16th-century stained glass that were formerly in the collection at Costessey Hall; three depict scenes in the life of St. John the Evangelist, and two come from a Tree of Jesse. Two small panels of

¹ A similar relief in marble is in the Palazzo Spada at Rome.

LOANS (*Ceramics*).

English mediaeval glass lent by Mr. George Eumorfopoulos depicted respectively St. George and the Annunciation.

Miscellaneous objects were also received from Mrs. Hargreaves, the late Mr. J. C. im Thurn, the late Mr. Howard Galton, and the collection of the late R. Temple Kirkpatrick, as well as additions to the loans from Mr. James Baird, the Rev. J. F. Bloxam, M.C., Mr. E. F. Broderip, Sir Henry Percy Harris, K.B.E., Mr. Harold Wallis, and the Benson Collection.

Library.

REFERENCE has been made already (see p. 50) to the interesting collection of manuscripts and bookbindings lent for exhibition in the Museum towards the end of the year under review.

The twenty-five volumes of manuscripts received on loan from the Library of Durham Cathedral were selected for the fineness of their writing, the illuminations they contain, or the interest of their bindings. Among them were specimens of Northumbrian work of the 8th century, including the two manuscripts which are entered in mediaeval catalogues as *de manu Bedae*, an ascription which unfortunately cannot be accepted (Plate 39), and some of the books given to the Monastery by Bishop William de St. Carilef, who died in 1096 (Plate 39). His portrait appears in one of them, and the inscription to it gives us the name of one of the illuminators who worked for him, a monk named Robert Benjamin. Other volumes were among those given to the Cathedral by another great Bishop, Hugh de Puiset, who ruled the See from 1154 until his death in 1195. They included three of the four volumes of the great "Pudsey Bible," still known by his name. Some of the books that he gave still bear the sides of their original covers, with designs made by the repetition of a number of small stamps in blind (Plate 40), and



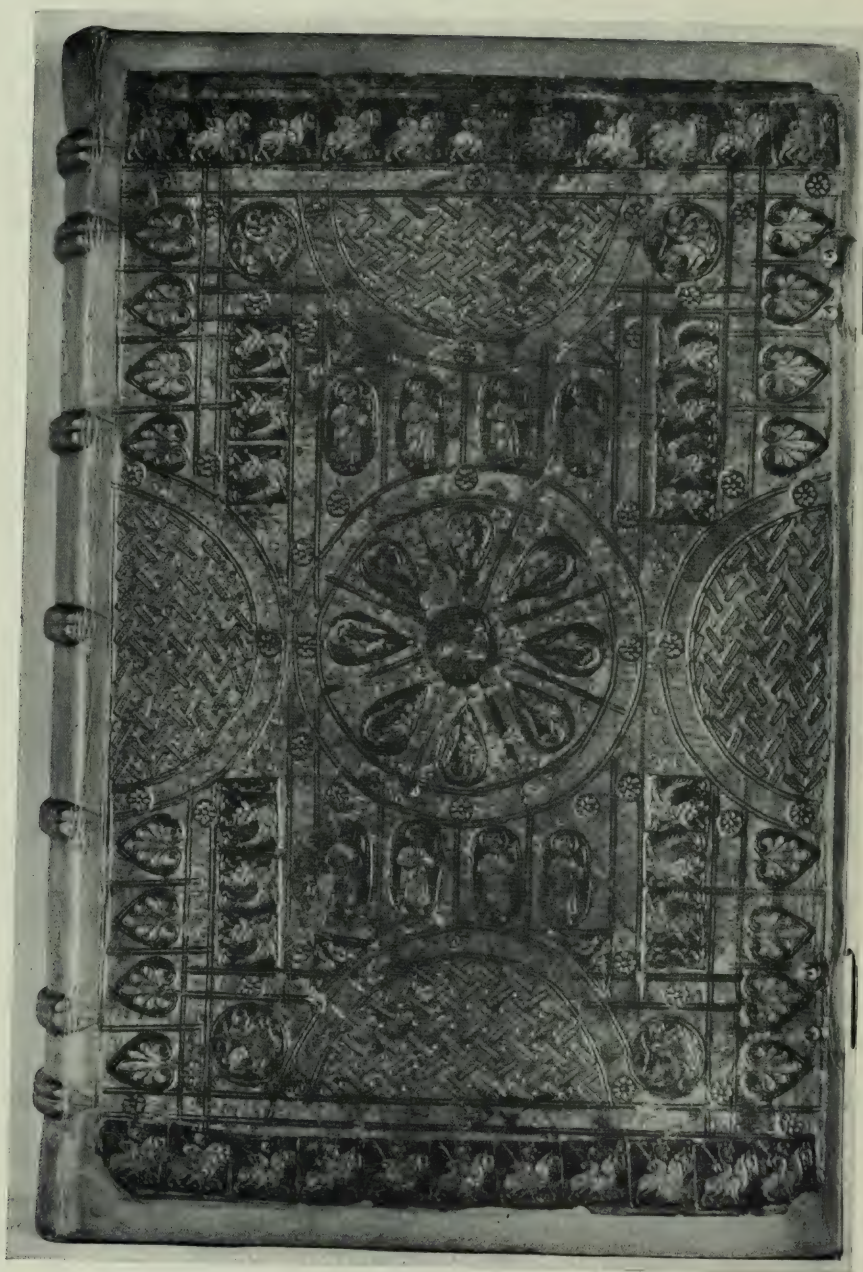
INITIAL B (Psalm 1) in "Biblorum pars posterior Latine." English (Durham), c. 1090.

LENT BY DURHAM CATHEDRAL.

plius hominis est
 Nolite mirari hoc quia
 uenit hora in qua
 omnes qui in monu-
 mentis sunt audient
 uocem eius. et proce-
 dent qui bona receperunt
 in resurrectionem uitae
 Qui uero mala egerunt
 in resurrectionem ui-
 dici. non possum ego
 a me ipso scire
 quicquam, sicut ait
 Iudico & Iudicum meum
 Iustum est
 Quia non querunt

ONE OF THE HANDWRITINGS in "Evangelia quatuor Latine de manu Bedae."

N. English, 8th century.



BINDING of "Leviticus, Numeri." English (Durham); 12th century.
LENT BY DURHAM CATHEDRAL.

LOANS (*Library*).

one of the volumes of the Bible retains its original clasps of leather with brass mounts in which are silver plates decorated with niello (Fig. 42). Some of the miniatures in these books are in exceptionally fine condition, notably those in a manuscript of St. Paul's Epistles, in which they have been protected by strips of linen stitched to the vellum along their top edges. Nearly all the Durham books are English work, and the latest of these lent to the Museum dates from about the year 1400. One of the 14th-century MSS. contains an interesting series of armorial initials.

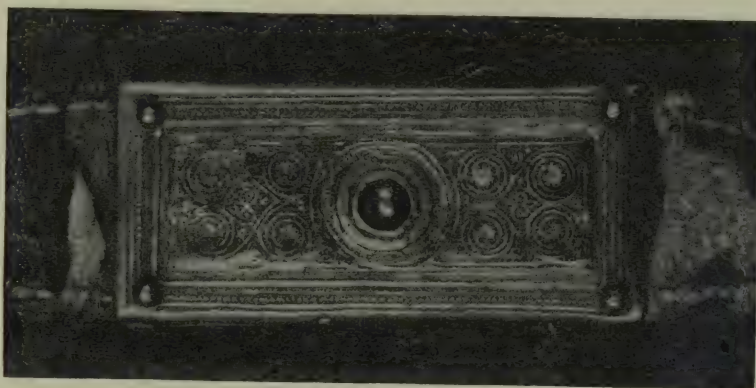


Fig. 42.

Visitors to the exhibition were able to see, side by side with the MSS. from Durham, another MS. which was one of the greatest treasures of the Cathedral until it was lost by it at the time of the Dissolution. This, the MS. of the Gospel of St. John, found in the shrine of St. Cuthbert when it was opened in 1104, was lent by Stonyhurst College, to which it now belongs, having been presented to the community, while it was the English College at Liège, in 1769. This little book is remarkable for the excellence of its uncial writing, of the 7th century, and still more for the beauty and the wonderful

preservation of its binding, which is now generally admitted to be English work of the latter part of the same century. (Plate 41.)

The most important by far of the three manuscripts from Winchester Cathedral, was the Winchester Bible, another of the great 12th-century Bibles, which, like the Pudsey Bible, is still in the possession of the Cathedral to whose monks it belonged in the Middle Ages. The miniatures in this MS., in which the work of more than one artist can be traced, are of exceptionally fine quality. The illuminators took advantage of the opportunity given them by the unusual size of the book, and two of the pages—unfortunately among the unfinished ones left in pen outline only—are entirely devoted to pictures, arranged in three rows, of subjects from the books of Judith and Maccabees. There is additional interest for the student in the fact that the decoration is in many places unfinished, and that it shows different stages of the artists' work. Of some of the big initial letters, the main outline only is roughly sketched in, as an indication of the space which had to be reserved for it by the rubricator and the scribe; others have the outline of the letter and its decoration completed in ink; others are left in the next stage, with only the gold laid on (Plate 42); while of others the painting is in progress. All three manuscripts are Winchester work of the 12th century.

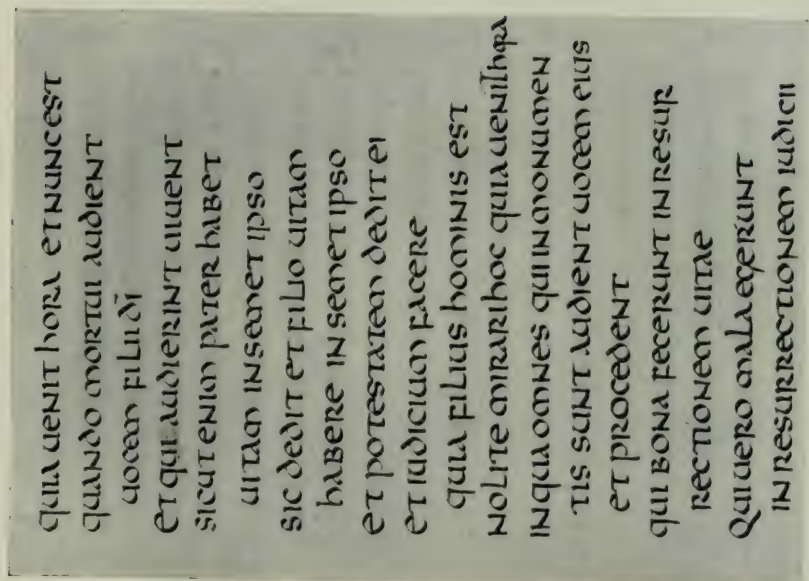
While the manuscripts were on exhibition, full advantage was taken of the permission generously given by the lenders for photographs to be made from them, copies of which are now available for purchase at the Museum.

Three important MSS. from other collections were added to the Exhibition early in 1921, and further reference will be made to them in the next volume of the Review.

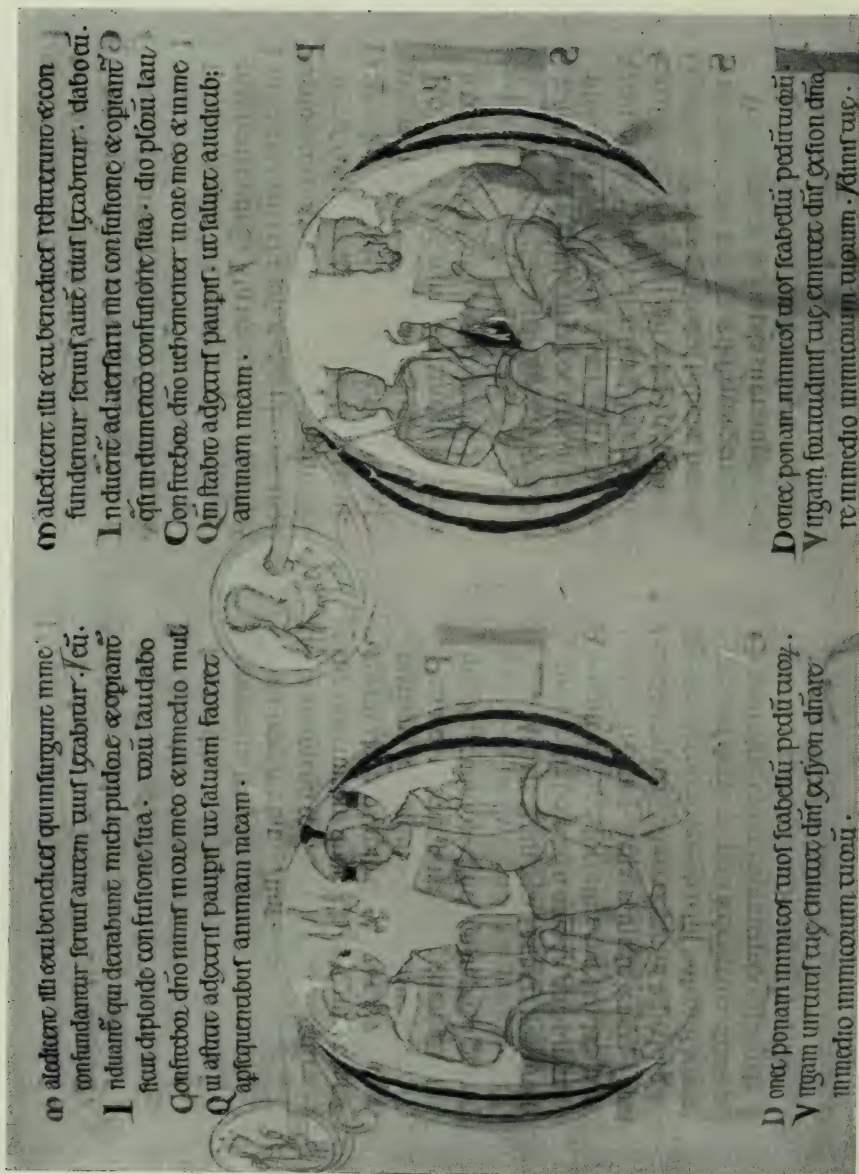


BINDING OF ST. CUTHBERT'S GOSPEL OF ST. JOHN.
English; late 7th century.

LENT BY STONYHURST COLLEGE.



PAGE OF ST. CUTHBERT'S GOSPEL OF ST. JOHN.
7th century.



UNFINISHED ILLUMINATIONS (beg. of Psalm 110, in Vulgate 109) in the Winchester Bible.
English (Winchester), 12th century.

LENT BY WINCHESTER CATHEDRAL.

LOANS (*Metalwork*).

Metalwork.

THE loans contributed to the Department during the year included a silver-gilt two-handled cup and cover of 1721 by Paul Lamerie, from Lieut.-Colonel B. T. Way ; a very fine pair of silver candlesticks, London work of 1671 (or 1673 ?), from Mr. Cecil de Salis, and two silver plates by Paul Lamerie and Abraham Buteux respectively, both of 1729, from Mrs. C. E. Allan, O.B.E.

The Worshipful Company of Goldsmiths lent from their collection of plate a group of silver-gilt by Paul Lamerie, comprising a ewer, a salver, a cup and cover, and an inkstand.

Colonel W. Bromley-Davenport, C.B., C.M.G., D.S.O., lent a beautiful silver inkstand with a covered cup and two candlesticks, by L. Mettayer, 1710, presented to Speaker Bromley, and a centre-piece of 1753, two silver goblets of 1716 and 1720, and a group of candlesticks of Queen Anne's reign. The Vicar and Churchwardens of St. Mary Abbots, Kensington, lent a communion-cup of 1683 ; Mr. Louis C. G. Clarke, an English silver wine-funnel of the year 1661 and a silver-gilt Hungarian beaker dated 1682 ; Major W. G. Thorold, a silver caster by Simon Pantin, 1702 ; Sir H. D. Rolleston, K.C.B., a silver-gilt cup with cover and stand presented to Sir Humphry Davy by the Czar of Russia, London work of 1822 ; and Miss E. Willmott, a silver censer and incense-boat, a toilet-box of the 17th century, and a Swiss burg-mote horn dated 1495, both of silver. Lieut.-Colonel G. B. Croft-Lyons added to his loan collection an English brass sundial and a group of smaller objects in brass and pewter, including an unusually fine pewter standing-salt of the 17th century ; Sir C. J. Jackson added to his loan collection of silver an important group of spoons and other articles, among them a unique Anglo-Saxon spoon dug up in Kent. Miss M. B. Hudson increased her loan

LOANS (*Metalwork*).

of Sheffield Plate by the addition of a stand with cut-glass bowl and a pair of dish-warmers; Lord Swaythling added to his collection five gold spoons and forks, completing a set of six of each.

Among objects of Oriental origin, Prince Arthur of Connaught lent four models of Japanese suits of armour; Mr. Harvey Hadden lent a Chinese cloisonné enamel incense-bowl with carved wood stand; Mr. B. H. Jacobsen, two Japanese bronze figures of Niō; Mrs. Whalley Wickham, a silver-gilt brooch and pair of pins, set with rubies and emeralds, Algerian work; Lieut.-Colonel F. D. Samuel, a bronze pail from Aleppo; the Rev. Stanley T. Smith, a Japanese sword-blade with Korean mounts; Mr. R. P. Johnes, two Japanese swords, one by Tomoyasu; and Mr. A. J. Koop, four pieces of Japanese armour.

Paintings.

TO the Department of Paintings, Sir Philip Burne-Jones, Bart., lent a memorial tablet of painted gesso upon wood by Sir Edward Burne-Jones, Bart. It is a replica of the monument to the Hon. Mrs. Lyttleton in the parish church at Mells, Somerset. The tablet has been hung on the staircase, Room 25, and thus forms part of the important group of works by Burne-Jones which is exhibited there.

The late Miss H. H. Tatlock added twelve oil paintings and twenty-three water-colour drawings to her previous loan of pictures by her grandfather, Peter de Wint, and by thus supplementing the Museum collection afforded an almost unparalleled opportunity for the study of that great master's work in both mediums.

The late Mr. Howard Galton lent seven oil paintings and twelve water-colour drawings. The former included works by Frans de Momper, Barker of Bath and Théodore Fourmois; while among the latter were drawings by B. P. Ommeganck, W. Purser and C. T. Dodd.

LOANS (*Paintings and Textiles*).

Miss J. Birkenruth lent a miniature painted in 1848 by Johann Grund (1808-1887), and Mr. J. C. French lent a miniature portrait of a gentleman, by an unknown artist.

Additions were made to the loan of drawings by J. M. W. Turner, R.A., from the National Gallery.

Textiles.

H.R.H. Prince Arthur of Connaught, K.G., lent three modern Japanese figures illustrating costume.

Capt. C. Geoffrey Darley lent a Flemish tapestry of the early 16th century, representing the Coronation of the Virgin. Mr. A. P. Oppé, a German knife in an embroidered sheath. Sir Charles Marling, K.C.M.G., C.B., a finely woven modern Kirman carpet. Major Hartley Clark, two Persian (Shiraz and Niris) carpets and another from Western Turkestan. Sir William Lawrence, Bart., a number of specimens of needle-point and bobbin lace. Mr. F. C. Eeles, a French dalmatic of silk brocade, dating from about 1700. Dr. W. L. Hildburgh, F.S.A., a collection of ecclesiastical vestments, damasks, brocades, etc., from Burgos and Granada. Capt. Richard Ford, some items of 19th-century Spanish costume. Mr. C. de Wolff, a velvet "batik," imitating Javanese work, together with an example of the instrument (*tjanting*) with which the wax resist is applied to such cloths by the Javanese. Major W. Gordon Hutchinson, a number of Turcoman and Persian rugs, saddle-bags and hangings. Mr. Frank Green, a 17th-century Italian panel of silk embroidery, representing Rebecca at the Well. Mr. B. Stopford, a fragment of an Oriental woollen pile carpet and a linen hanging with silk and gold thread embroidery. Mr. E. A. Rennie, three Peruvian carpets, two in pile and one tapestry-woven. Mr. R. H. Benson, two Persian carpets of the 17th century.

LOANS (*Indian Section*).

THE loans to the section were comparatively few.

Sir Everard im Thurn, K.C.M.G., K.B.E., lent two reproductions in carved teak of pillars in the Audience Hall of the Kings at Kandy, Ceylon. This hall was begun in 1784 by Rajadi Raja Sinha (1780-1798) but it was not completed till after the British occupation in 1815. The original columns are not of teak, but of Halmilla wood (*Berya amonilla*) brought from Nalanda, thirty miles from Kandy.

Lord Pentland lent a number of models and domestic utensils in metal, stone, wood, etc., illustrating the arts of the Madras Presidency of Southern India as they are practised at the present day.

The collection of Malay silversmiths' work has been temporarily strengthened by the addition of thirteen fine specimens collected in the Federated Malay States by the lender, A. F. Lake, Esq. They were made during the 18th and 19th centuries. Capt. R. Simson lent four interesting Mogul objects—a very refined vase of hammered gold, with incised and punched designs; a bowl of greyish-white jade, carved on the underside with floral motives; a two-handled dish of white jade, fluted; and a rectangular shallow-dish of plain crystal. All these pieces were made in the 17th century.

Mrs. J. M. Allan lent a very fine white marble figure of Guatama the Buddha, carved at Mandalay, in Burma, in the 18th century. The Buddha is seated in the "earth-witness" attitude and holds in his left hand a small fruit (? a fig), a symbol only seen apparently in the Burmese Buddhas. The figure rests upon a lion-throne of carved teak, executed in the 19th century. This gracious Buddha has been placed on the landing of Room 8, and thus dominates the whole of the long Cross Gallery.

APPENDIX A.—Report on the Museum for the year 1920.

See the note on page xvi.

DURING the course of the year the gradual setting free of galleries which had been occupied during the War by the Staff of the Board of Education was continued ; in the course of the Autumn Room 74 was once more available for use as the Book Production Gallery, and the manuscripts and printed books, which had been shown temporarily in Room 133, were brought back. The Ironwork Gallery was reopened to the public, and the work was begun of reinstating the other collections of the Department of Metalwork and of moving the Staff of the Department back into their offices. In the Indian Section, Rooms 14 to 16, which had been lent to the Effects Branch of the War Office, were vacated and again thrown open to the public in the month of September.

Various Special Exhibitions were held during the year and excited considerable interest. During July and August the students' works for the Owen Jones Competition in connection with the Royal Society of Arts were shown in the Department of Textiles. Somewhat later, in the Department of Engraving, Illustration and Design, an Exhibition was arranged of Drawings by Old Masters. The Museum possesses a large number of highly important drawings of this nature, which, owing to circumstances, are distributed among various collections and cannot be exhibited together. About two hundred of these were selected for exhibition as representing the most important work of various Schools—German, French, Dutch, Flemish and British—in the Museum collections, and a catalogue, prepared by Captain Reitlinger with introductory and explanatory notes, was published. In the same Department there was also shown a selected series intended to illustrate fine design in letter-paper and headings ; this proved to be of great value to students. In the late Autumn, opportunity was taken of the Exhibition of Spanish Art, at the Royal Academy, to bring together a series of the best examples of Spanish Art, in which the Museum is particularly rich but which in the ordinary way are scattered through the different Departments. His Majesty the King of Spain was graciously pleased to express his

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appreciation of this exhibition through the Ministry of Public Instruction in Madrid. In November and December a small but very select Loan Exhibition of Illuminated Manuscripts and specimens of Mediaeval Book-binding was arranged in the East Hall. This included important loans from the Cathedrals of Durham, Winchester and Lichfield, and from Stonyhurst College (see above, p. —).

Publications and Photographs.—Fifty further collotype reproductions of objects in the Museum, postcard size, were placed on sale during the year; 5,820 photographs were sold in 1920, as against 4,520 in 1919.

Visitors and Students.—The total number of visitors to the Museum, including the Indian Section, in 1920, was 811,783 on week-days, and 129,403 on Sundays, giving a total of 941,186. In 1919, the total number was 675,990, of whom 102,035 came on Sundays. There was thus an increase of 265,196 over the total attendances in the preceding year; the weekly average of attendance rose from 12,001 in 1919 to 18,099. The total number of visitors to the Indian Section was 168,733 in 1920 and 183,779 in 1919.

The increase is gratifying as showing the return of interest in the collections now nearly restored to their normal conditions. There was also an increase in the number of students working in the galleries, in the Library and in the Students' Rooms attached to the Departments. The children's holiday classes, under the guidance of Miss E. M. Spiller, were held as in previous years. The total number of visitors conducted by the Official Guide in the daily tours in 1920 was 8,100, and 343 were conducted in special parties, giving a total of 8,443.

Circulation.—During the year 1920, loans were made or renewed to 86 Local Museums, 3 Temporary Exhibitions and 228 Schools of Art. These comprised 24,395 works of art, 7,708 lantern slides and 566 books. The corresponding figures for 1919 were 27,155 works, 4,672 slides and 632 books to 95 Museums, 2 Exhibitions and 209 Schools.

A number of Secondary Schools and Training Colleges recognised by the Board of Education responded to the offer of loans from the Circulation Collections made towards the close of the year 1919

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(A.R. 1919, p. 100), and during 1920, 3,000 objects, drawings, etc., and 2,168 lantern slides were issued to 161 Secondary Schools; 420 objects, drawings, etc., and 333 lantern slides were lent to 19 Training Colleges.

STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS 1918, 1919 AND 1920.

MONTH.	WEEK-DAYS.			SUNDAYS.		
	1918.	1919.	1920.	1918.	1919.	1920.
January ..	32,275	45,559	52,622	4,573	5,721	10,529
February ..	27,033	34,647	43,845	5,562	6,386	13,317
March ..	28,660	43,264	51,685	7,217	11,173	10,541
April ..	35,421	55,872	94,801	6,274	7,878	12,108
May ..	29,906	40,130	60,356	5,665	7,040	9,479
June ..	29,714	42,677	61,599	7,247	9,128	10,103
July ..	39,449	56,321	81,710	5,876	8,462	11,008
August ..	51,031	73,776	101,400	5,502	9,668	10,758
September ..	34,245	49,826	63,217	9,819	8,494	9,776
October ..	37,968	48,913	67,167	6,192	7,506	12,346
November ..	30,374	39,571	62,615	4,518	11,574	10,388
December ..	37,922	43,399	70,766	6,550	9,005	9,050
TOTAL	413,998	573,955	811,783	74,995	102,035	129,403

B.—Report on the Bethnal Green Museum.

THE total number of visitors to the Bethnal Green Museum during 1920 was 274,889, the attendance on week-days being 204,436, and on Sundays 70,453. Sixty-five school parties, each with an average number of twenty scholars, and representing forty-eight schools in the district, visited the Museum for the purposes of study.

